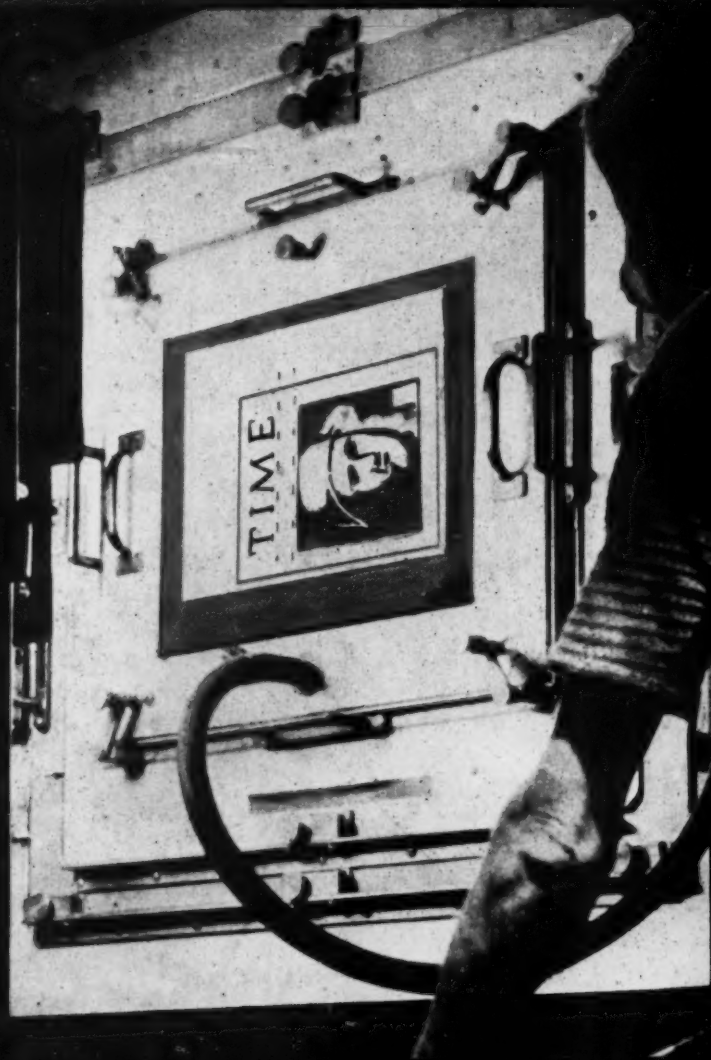


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LITHOGRAPHY



FEBRUARY • 1945 • VOL. 13 • NO. 2

Permanent Purple 481P

Senelith Inks

were the first lithographic inks
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treated with sodium tungstate
for better sunfastness
and are still leading
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WINTER TROUBLE SHOOTER



If Wintertime is Your Paper Trouble-time ... Send for This Free Book

WINTER is likely to bring heated, dried-out air to your shop along with sharp changes in temperature. That's unhealthy for your paper. It may lead to troubles that cause loss of press time, delayed deliveries and disappointed customers.

Take these two preventive steps this year:

First, read Hammermill's free book, "Relative Humidity." It tells what happens when paper dries out, what causes "static" and

feeding troubles. It suggests simple ways to adjust your shop to winter conditions and it explains how to keep your paper and equipment in the best condition, ready to run with the minimum of trouble.

Second, use paper made by a modern mill where the vital factor of moisture content is scientifically controlled. Hammermill papers come from such a mill, and many printers know them by experience as more free of printing troubles than most papers.

BUY BONDS AND KEEP THEM

Send for it!
You'll find "Relative Humidity" helpful no matter what paper you use. Send for your free copy today.



HAMMERMILL BOND



Hammermill Paper Company, Erie, Pa.
Please send me—FREE—the Hammermill handbook, "RELATIVE HUMIDITY."

Name _____

Position _____

(Please attach to, or write on, your company letterhead)

ML-FE 7

FEBRUARY, 1945

PICTURE PERFECT



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GUBIA CHICHI GILVAK NIB STOMI BIAHACHY CHIMWY STOMY ALLOCHI ALCHIMW
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ONLY superior equipment can consistently transmit superior printing skill into truly fine reproductions. Goodyear's Velva-Tone offset press blankets assure such transmissions because of their extraordinary, long-lasting surface.

Each Velva-Tone blanket has a remarkably smooth, uniform, *velvety* finish that is completely free from pinholes, pores and flaws. It is this surface — this texture quality — that insures sharp, "clean" impressions, with picture-perfect reproductions.

This velvety finish — the result of more than six years of research in compounding a special synthetic rubber for offset requirements — lasts throughout Velva-Tone's longer life because it is impervious to inks and driers. It also eliminates embossing, debossing and tackiness. And all these advantages combined

Surface of ordinary offset press blanket magnified 25 times — note the pinholes and lack of uniformity.

Surface of Velva-Tone magnified 25 times — note the uniform velvety-smooth finish.

reduce your make-ready time.

For complete information — and for data on available distributorships — write Printers Supplies Department, Goodyear, Akron 16, Ohio.

Velva-Tone offset press blankets are available in black or red face to suit the preference or experience of the printer. Please specify your choice when ordering.

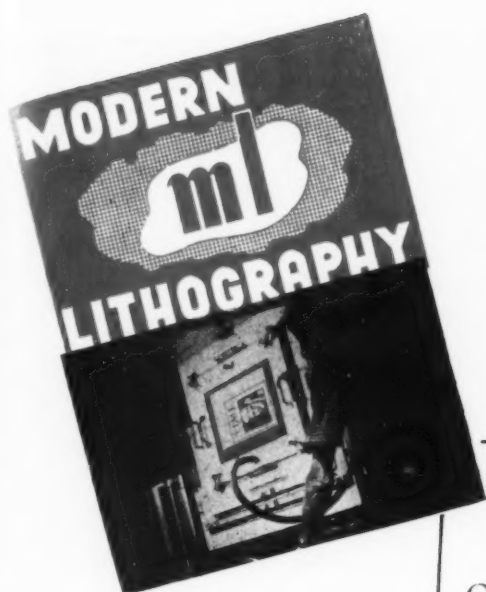


GOOD YEAR

THE GREATEST NAME IN RUBBER

Velva-Tone—T.M. The Goodyear Tire & Rubber Company

MODERN LITHOGRAPHY



THIS MONTH'S COVER

This scene is from a Brazilian lithograph plant and shows the cover of Time magazine being processed. Offset editions of Time reach readers in other lands almost as quickly as the home edition hits the stands. For more illustrations of offset plants handling Time, see page 26.

FEBRUARY, 1945
VOLUME 13, No. 2

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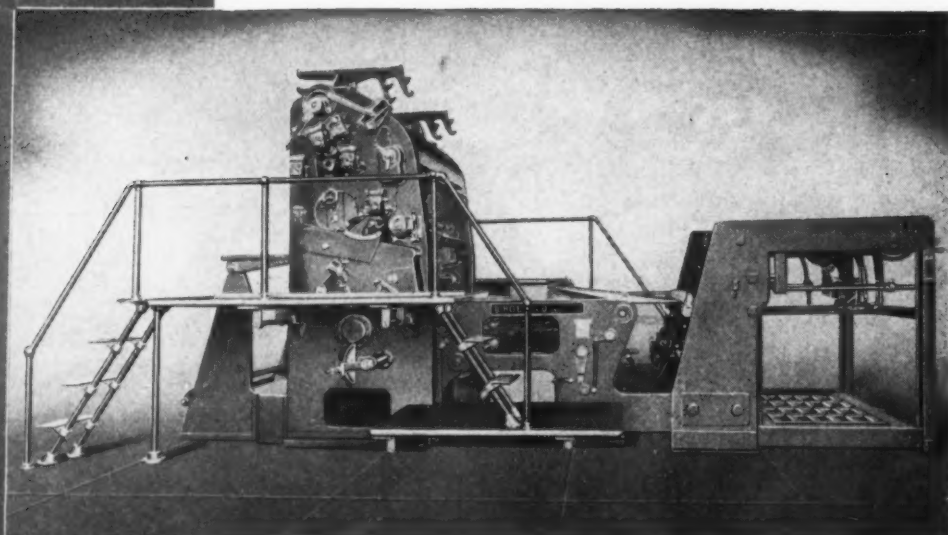
FEBRUARY, 1945

MODERN LITHOGRAPHY

Reg. U. S. Pat. Office

SUBSCRIPTION RATES: One year \$3.00. In Canada one year, \$4.00. Group subscriptions: Four or more entered as a group, \$1.50 each. (May be sent to different addresses.) Service Men: \$1.50 per year mailed to camp or post.

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**THERE'S A
GREAT DAY
COMING
FOR
METAL
DECORATING**

Men of vision who set the pace in metal decorating see beyond our present wartime problems. With an end to wartime restrictions they see the industry moving forward to greater accomplishments.

Alert metal lithographers are completing plans for regaining old markets and for utilizing improved equipment and new ideas gained from war uses of lithography on metal to open up new markets with untold possibilities.

Hoe equipment has always played a leading part in the forward strides of metal lithography. So one of the first steps in preparing for the days ahead is to consult with Hoe regarding your equipment plans.

For metal decorators with the vision to plan ahead, there is truly a great day coming.



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Chemicals
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DO BETTER WORK
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 CATALOG**

Covered in this catalog are: Dot Etching Lacquers • Airbrush Retouching Liquid • Retouching Dyes • Stripping Cement • Offset Plate Image Remover and many other chemical products that will help lithographing craftsmen do better work.

Described and priced in this catalog are chemical products which never before have been offered for general use in the graphic arts industries. Each is the result of many years of research, testing and development.

A number of the formulae were developed specifically for several large concerns where they have been used successfully for a number of years. For the first time these are now being made available to the entire trade. Others are unique and new, with no comparable material being available from any other source. All are designed to meet a long-felt need for chemicals which will assure more precise and effective results.

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FEBRUARY, 1945

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surface-hard as the old natural rubber product, and what is more—due to a special process which has been perfected since the synthetic blanket came into being, it is free of all surface imperfections.

No sir! We think you'll only be completely satisfied when you see red—when you see the Robport Synthetic Rubber Blanket on your press. Let us help you make your pressman's life easier and happier—and your production bigger and better! Use the Robport Synthetic Rubber Blanket—it makes you want to see red!

ROBERTS & PORTER INC.

Chicago: 402 South Market Street

New York: 100 Lafayette Street



TRADE PRACTICES

THE above pages from The Lithographer's Manual deal with only two of the many problems which arise from time to time regarding trade practices in the lithographic industry. The National Association of Photo-Lithographers has adopted and confirmed in each annual convention trade practices which many lithographers carry on the back of their quotation forms. This association also accumulates and makes available for its members court cases between lithographers and customers involving trade practices. The NAPL trade code has served as evidence in court on occasion and its usage and acceptance by the industry has rendered it authoritative. A reference to this code often makes it possible to settle a case without going to court.

This is only one phase of the activities of the Na-

tional Association of Photo-Lithographers. Some of the other activities and services are mentioned in the accompanying listing, and many other services consist of counsel to individual member companies where advice or information is needed. The information in the NAPL files is too extensive to be effectively collected and compiled by any one firm, but member firms, banding together have made it possible to accumulate a treasury of material which may be drawn on by member companies.

Member companies' dues are determined by the number of presses operated, so that fees are at all times in proportion to the size of the company. If you would like to know more about NAPL membership, without obligation, send in the coupon below.

OTHER NAPL SERVICES

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Lithographic Wage Data
Lithographic Cost System
Hourly Costs on Equipment

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NATIONAL ASSOCIATION OF PHOTO-LITHOGRAPHERS
1776 Broadway, New York 19, N. Y.

Gentlemen:-

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- Presses 22" x 34" up to 35" x 45"
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Individual

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Graining Keeps new plates bright and clean. On regrains, dirt and old work come off quickly and completely.

Developer Speeds up action. Develops more square inches of film per gallon.

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Dot Etching Etches act evenly on any film or plate regardless of age or hardness.

Counter-Etch Acids work quicker and better — $\frac{1}{2}$ to $\frac{2}{3}$ less acid required — plates thoroughly cleaned.

Sensitizers Flow evenly over entire plate without airbells — covers top and bottom of grain uniformly. Develops easier. Dots much more uniform with less ragged edges, provided grain is not too coarse.

Etches Etching action extremely uniform — full strength etches not necessary.

Gum Rubs down more smoothly without danger of "gum streaks".

Damper or Water Fountain Uniformly desensitizes entire plate — eliminates scum — reduces water more than one-half — halftones and fine reverse type run clean and free from filling in — permits use of fine grain plates — more clean sheets per hour — stronger color because of reduced water — better register — dampers run longer without changing — plates last longer on press.

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DETAILED INFORMATION
AND INSTRUCTIONS FOR
USE, OR SEND ORDER FOR
ONE \$3.00 PACKAGE,
SUFFICIENT FOR TREATING
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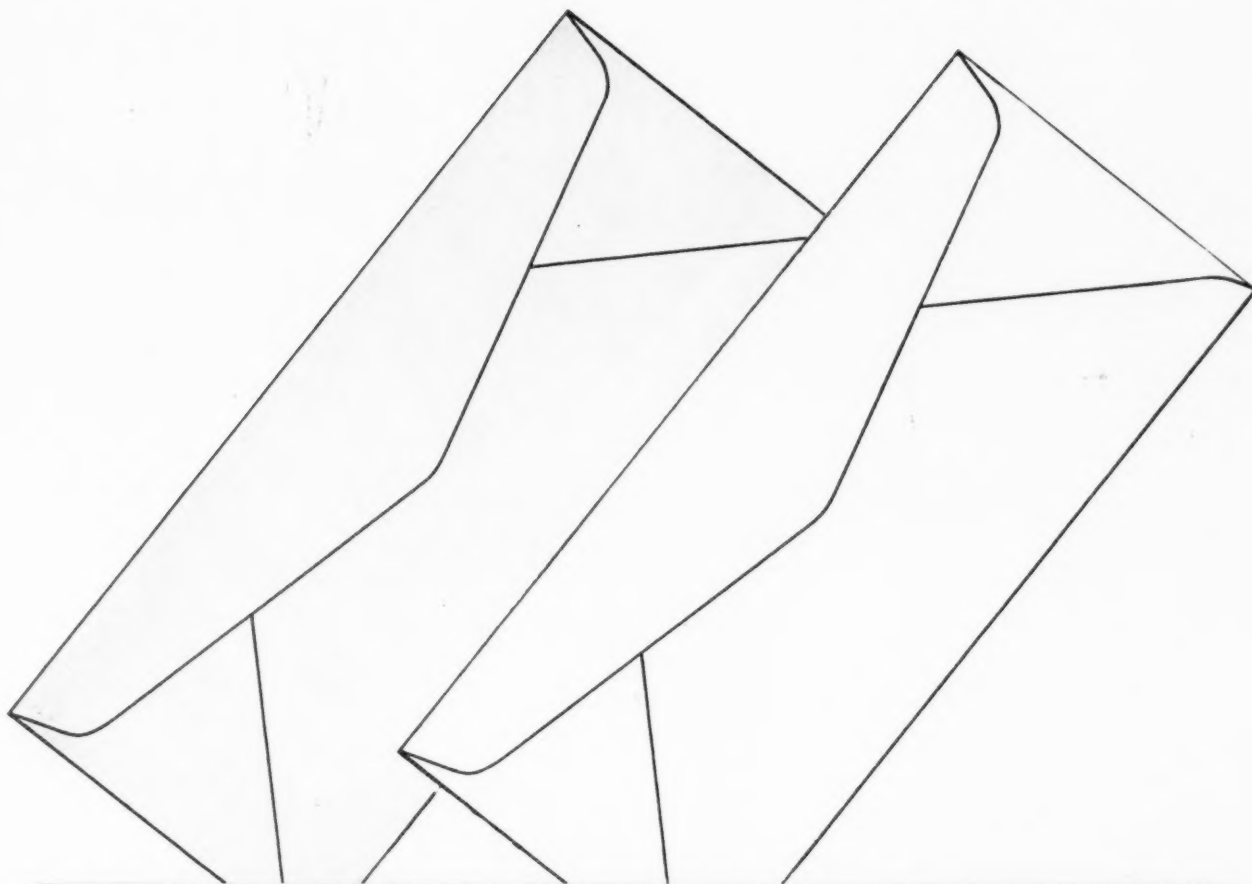


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E-1

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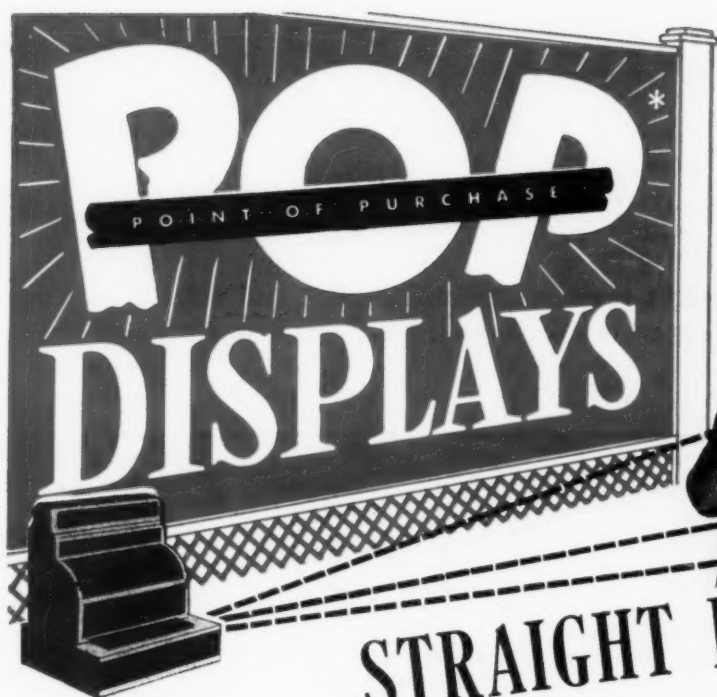
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on the Home Front



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STRAIGHT LINE ADVERTISING

the shortest route to sales

SALES BEFORE
DISPLAY



SALES DURING
DISPLAY



157% Increase

A leading liquor company conducted tests in 45 stores. Retailers kept records for two weeks before display was put in windows. When display was installed, sales went up at once for an average increase of 157%. Sales of undisplayed brands also increased by 12%!

(Authentic data furnished by
Point of Purchase Advertising Institute, Inc.)

*POINT OF PURCHASE ADVERTISING IS A PROFITABLE MEDIUM for the MANU- FACTURER of CONSUMER GOODS

Straight to the point, without intervening steps, obstacles, or circumstances, *point of purchase advertising brings buyer and seller together at precisely the time and place where sales are made. It is "straight line" advertising . . . the shortest distance between the two points of created desire and completed purchase.

SALES LEAP AHEAD WHEN POINT OF PURCHASE DISPLAYS ARE TIED IN WITH NATIONAL ADVERTISING

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CHICAGO

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INSIST ON ARVEY QUALITY



TROUBLE-FREE RUNS . . .

Unless your chemicals are *right*, trouble may develop, and trouble usually means reduction in quality, and loss of profits.

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“...and the pursuit of Happiness”

Irony . . . isn't it?

To think that our “unalienable right” to happiness should have to be bought over and over again . . . and at the price of so many brave men's lives. Now is the time to put a ceiling on that price by *winning the peace* . . . after Victory is won.

But it must be an *enduring* peace . . . based not so much on formal treaties as on a better understanding among peoples and nations—an understanding developed through education and trade.

And, since paper will be essential to this tremendous task—paper for books, for advertising, for product packaging, for fabrication—SORG is planning new methods and new products with which to serve the needs of printers and paper fabricators with finer printing papers and special papers . . . a job that SORG has done well for the past 93 years.



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BACK TO BEATING ESTIMATES AGAIN



Customer Samples AT PRODUCTION SPEEDS

Ideal ink-distribution, at maximum speeds, and under all conditions, now made possible by Dayco Rollers with the new synthetic sleeve

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has a separate, patented, replaceable sleeve put on over a special base. Then both its tacky surface and its more resilient body can each be made of the one material that is most precisely suited to each particular purpose.

Its surface is of the new synthetic composition that is incomparably finer for all ink distribution; and longer-lasting than any other material ever used in roller making. And its base is firm, non-porous, still of precise softness, pre-determined and pre-conditioned for your own pressroom, and for your own type of work. Even better, neither base nor sleeve is affected by weather or temperature... or by chemicals, inks, or washes; so Dayco

rollers maintain amazingly long their matchless roller performance.

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Write, today, for complete information. Get the benefit of 11 years of outstanding roller research. Get the result of many thousands of formulations with countless synthetic materials, 40 years of technical excellence unknown to any other roller manufacturer. Write, now.

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Dayco Rollers by Dayton Rubber

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The Mark of Technical Excellence in Synthetic Rubber



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IT'S THE "KNOW HOW" AND LOYALTY OF OUR HUNDRED MASTER CRAFTSMEN

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depended on these craftsmen and they have not failed.

You too, some day should have your name added to the long list of regular Graphic Arts customers. We invite you to write, wire or phone your requirements for color process plates, black and whites, highlights, originals for hand transfer, crayon color plates, posters, line or halftone negatives or positives for machine transfer, or photo-composed press plates, albumen or deep etch. Let us help in your future planning.

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ALCOA **ALUMINUM**
LITHO PLATES



LTF SINVALCO

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Always ready for immediate use—always uniform—manufactured on time-tested formulas, of carefully selected materials, and under strict laboratory control every step of the way, SINVALCO Chemicals are making a record with leading American lithographers of which we are justly proud.

And they can do the same for you...

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An unsensitized coating solution which coats easily, giving a thin, uniform and resistant film. Sensitizer is furnished in a separate package to be mixed at the time of use thus assuring a fresh, highly sensitive and uniform coating.

SINVALCO *Ready to Use* STANDARDIZED CHEMICALS

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SINVALCO Solution No. 2
Stopping Out Shellac

SINVALCO Solution No. 3
Deep-Etch Developer

SINVALCO Solution No. 4
Deep Etching Solution for Zinc

SINVALCO Solution No. 5
Deep Etching Solution for Aluminum

SINVALCO Solution No. 6
Lithotine Concentrate

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Deep-Etch Lacquer

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Developing Ink

SINVALCO Solution No. 9
Lithotine Asphaltum

SINVALCO Solution No. 10
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Litho-Kleen Concentrate

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SINVALCO Solution No. 13
Plate Etch for Aluminum

SINVALCO Solution No. 14
Fountain Etch for Zinc

SINVALCO Solution No. 15
Fountain Etch for Aluminum

SINVALCO Solution No. 16
Stabilized Gum Solution

Lithotine

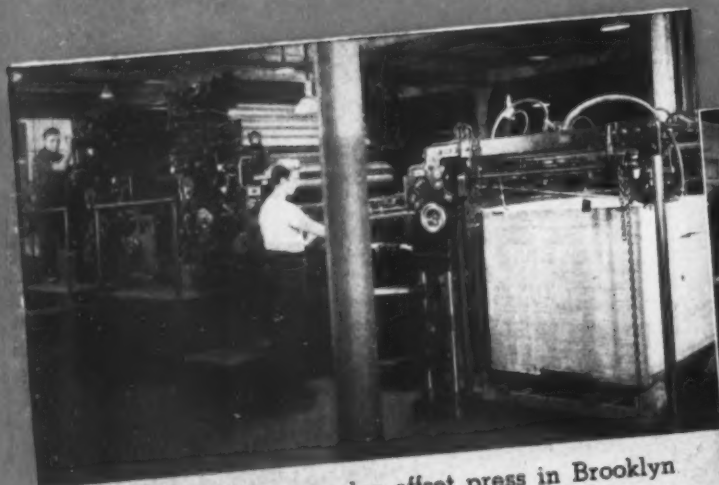
Says Joseph P. Thomas, President, U. S. Printing & Lithograph Co.

"GRATIFYING....

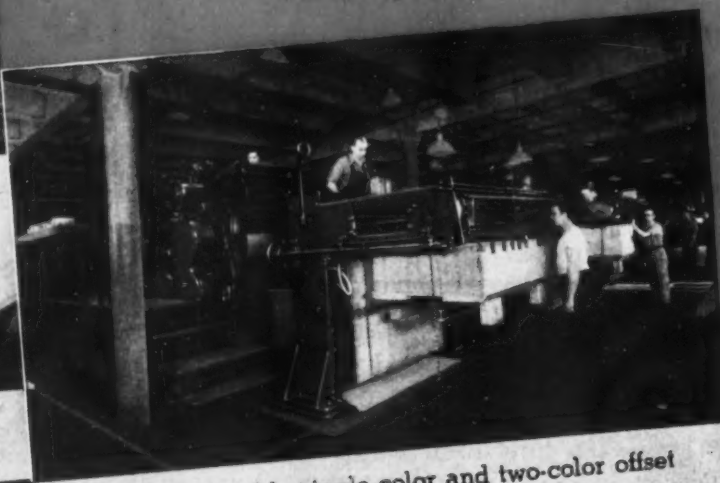
the dependability and durability of

MIEHLE PRESSES

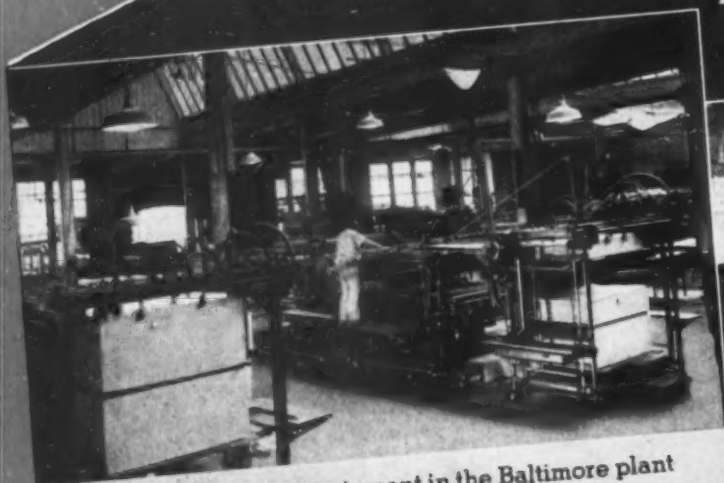
under heavy requirements of wartime operation"



Miehle No. 69 two-color offset press in Brooklyn plant of U. S. Printing & Lithograph Co.



Battery of Miehle single-color and two-color offset presses in the Brooklyn plant.



Miehle letterpress equipment in the Baltimore plant of the U. S. Printing & Lithograph Co.



Two Miehle 5/0 two-color presses also installed in the Baltimore plant.

THE UNITED STATES PRINTING & LITHOGRAPH COMPANY

AMERICAN LITHOGRAPHIC DIVISION
ATLANTIC LITHOGRAPHIC AND
PRINTING DIVISION
DONALDSON LITHOGRAPHING DIVISION


AND DIVISIONS

NORWOOD STATION
CINCINNATI, OHIO
TELEPHONE JEFFERSON 2140

ERIE LITHOGRAPHING & PRINTING DIV.
PALMER ADVERTISING SERVICE DIVISION
W. F. POWERS DIVISION
THOMAS A. SCHMIDT LITHOGRAPHING DIV.

November 27, 1944.

Mr. R. Ford Bentley,
Miehle Printing Press & Manufacturing Co.,
14th St. and S. Damen Ave.,
Chicago 8, Ill.

Dear Mr. Bentley:

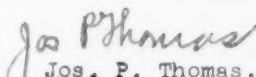
It will be forty-two years ago this January, 1945 that the first Miehle press was installed in our Brooklyn plant. Today, Miehle press equipment is giving dependable and efficient service in four of our plants. At Brooklyn and Erie we have Miehle offset presses in use. At Baltimore and Cincinnati, Miehle letterpress equipment is used almost exclusively.

Over this period of more than forty years, we have been very well pleased with the dependable operation of Miehle presses. During the past few years, the dependability and durability of Miehle equipment has met the unusually heavy requirements of wartime operation with gratifying results.

Likewise, we can not speak too highly of the fine service of your organization at all times in keeping our Miehle equipment operating at top efficiency. The combination of sturdy equipment, well engineered and satisfactorily serviced has made the Miehle name a symbol of dependable operation and efficient production in "U-S" plants. We look forward to this continued relationship in the years to come.

Very truly yours,

THE UNITED STATES PRINTING & LITHOGRAPH COMPANY


Jos. P. Thomas,
President.

JPT:HM

Make sure your next presses will be Miehle Presses, whose dependability, durability and performance will be even more gratifying in the years ahead.

MIEHLE
**PRINTING PRESS &
MANUFACTURING CO.**
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Two Miehle 46 two-color presses at Baltimore, one with modern chain delivery.

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the largest plant
making rollers and blankets
exclusively under one roof

Constant research keeps
**MERCURY ROLLERS
AND BLANKETS**
ahead

Surprising how much research, scientific knowledge and experience was needed to bring Mercury rollers and blankets to their present state of perfection! For years technicians, chemists and mechanical engineers in co-operation with many lithograph plants, have worked away in the ultramodern Mercury laboratories, to create ever finer products. To give you the full benefit of this research, Rapid Roller company sells its products to you direct. In this way, Rapid engineers can be sure of producing rollers and blankets tailor-made to your own particular requirements. Because of this policy, and because Rapid's standards of craftsmanship are rigorously maintained, pressmen throughout the nation associate the Mercury trademark with top quality.



BETTER
QUALITY

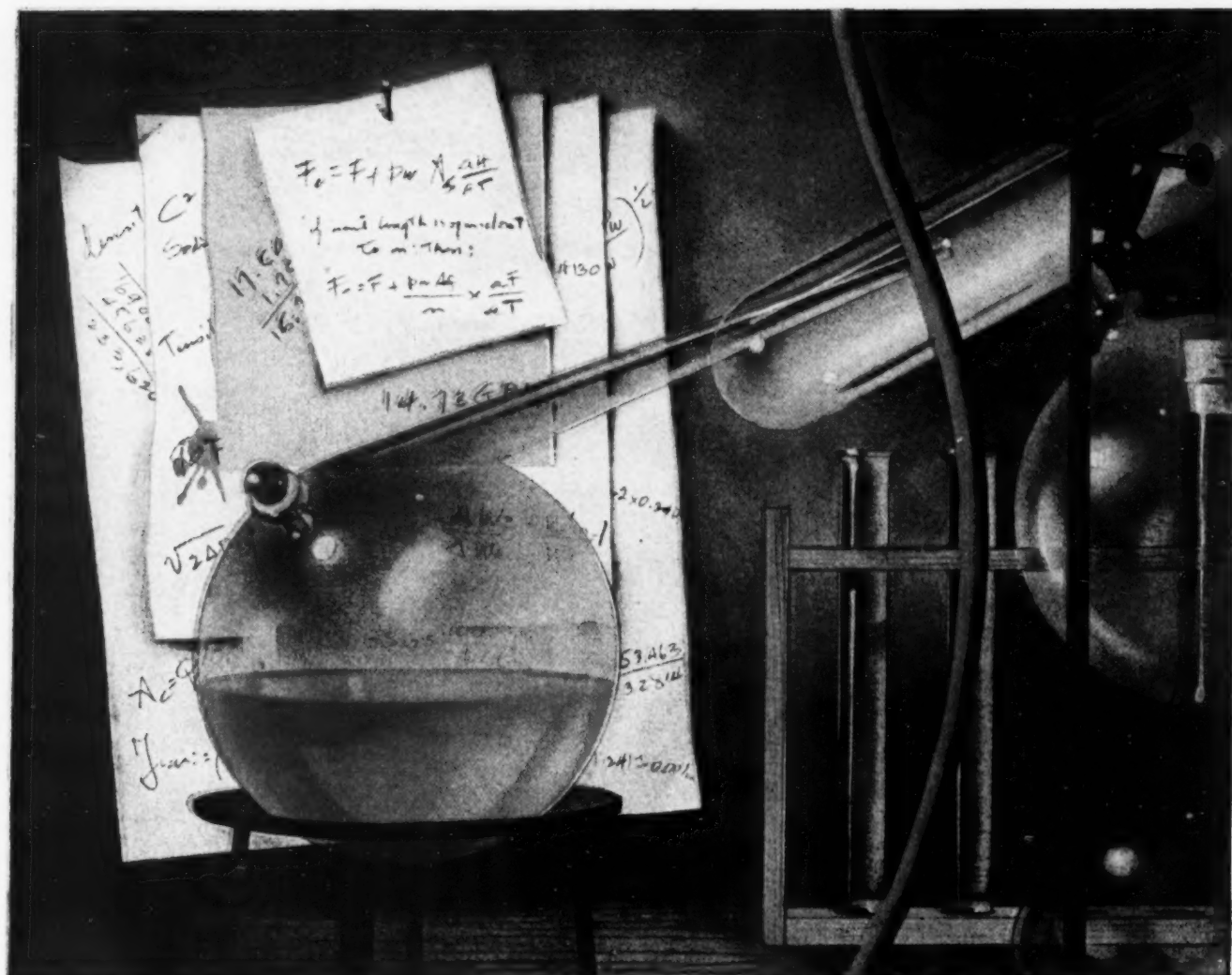


RAPID ROLLER COMPANY

D. M. RAPPORT, Pres.

Federal at 26th Street

CHICAGO



IN TODAY'S TEST-TUBES IS TOMORROW'S QUALITY

Born of war's necessity are many new uses for raw materials, many new methods of manufacture, many new products and by-products to be manufactured. Paper is among them . . . but only when the industrial achievements of World War II have been compiled and classified will the ingenuity of the home-front be properly recognized; and only when war ends — and, with it, the restrictions and scarcities of war — will the full extent of industrial progress be realized.

In its war-time manufacture of Mead Papers, including the Mead, Dill & Collins, and Wheelwright lines, "Paper Makers to America" has discovered the possibilities of *new quality*, paradoxically enough, at the very time when

it was compelled to make papers far below the standards demanded in a normal world.

You will use and specify this *new quality* one day. It will be the best buy in paper tomorrow. Meanwhile, this Corporation and its nation-wide network of informed merchants, looking forward to Victory, can do no more than their best to satisfy essential needs.

★★★ Mead offers a completely diversified line of papers in colors, substances, and surfaces for every printed use, including such famous grades as Mead Bond; Moistrite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White; Printflex; Canterbury Text; and De & Se Tints.

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FEBRUARY, 1945

23

WANTED QUICK!



MORE WOOD

MORE WASTEPAPER

for Paper Airfields

Add to the list of vital war goods, new emergency airfield runway material made mostly of layers of tar-soaked paper. Also, 52 pounds of paper cover for shipping each Red Cross ambulance. Pulp and paper are said now to go into 700,000 necessities of war. The constantly increasing demand for more paper must be met. Publishers, advertisers, printers can help by urging men to cut wood, and other civilians to salvage every pound of wastepaper. Giving this vital paper drive our continuous participation and support will help shorten the war.



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EDITORIALS

PROSPECTS for an improved situation in the supply of paper available to lithographers dimmed during the past month after some optimism, which proved to be false, had existed at the end of 1944. Reports of present conditions of paper and pulp wood, and predictions of what may be expected in the future, made by those who have all the facts, offer naught but gloom.

Pulp inventories are declining, military requirements for paper are continuing high, the need for nitrating pulp is to increase soon, and at least one government agency is making demands for pulp to be shipped to Europe (although a request for 90,000 tons was refused). A prominent paper mill, reporting on the situation (page 57), states, "if the war (in Europe) is not over in the first quarter, the paper industry will have to pull in its belt several notches."

Piling pessimism on pessimism, the paper and pulp unit of the U. S. Department of Commerce, predicted late in January, that the tight situation on pulp and paper would persist for three years after the end of the war in Europe. These predictions were made by that unit's special paper report: (1). In the first year after victory in Europe there will be a world deficit of about one million short tons of paper and paperboard. Therefore the full U. S. consumption needs of 22 million tons in that year are not expected to be filled; (2). In the second year after Germany's defeat no realistic paper surplus is expected to be apparent; and, (3). the third year after the end of the European war is expected to show a comparatively small world surplus of 350,000 tons, which is less than one per cent of estimated world production. The market condition will continue stringent for the three years, the report concludes.

Paper salvage, in spite of this unpromising outlook on paper, is continuing to fall below the necessary levels. Salvage of waste paper, and conservation of paper form an important part of the paper supply picture. Here lithographers have an opportunity to help through careful salvage, through designing and helping others to plan

lithographed jobs to conserve paper, and through the active promotion of advertising campaigns to make the layman aware of the need of conservation and salvage.

IN ADDITION to continuing shortages of paper, film was becoming even more critical early in February to add more concern to a harried industry. Military requirements, especially for X-Ray film, were increasing, and, with film manufacturers already straining at capacity, there was little hope that more film could be produced even with raw materials available.

A probing of the situation on behalf of lithographers was undertaken February 2 in New York by representatives of lithographic trade associations and film manufacturers and distributors. Steps were taken to try to straighten out the confused priority situation and enable lithographers to work more effectively with local WPB offices and film distributors.

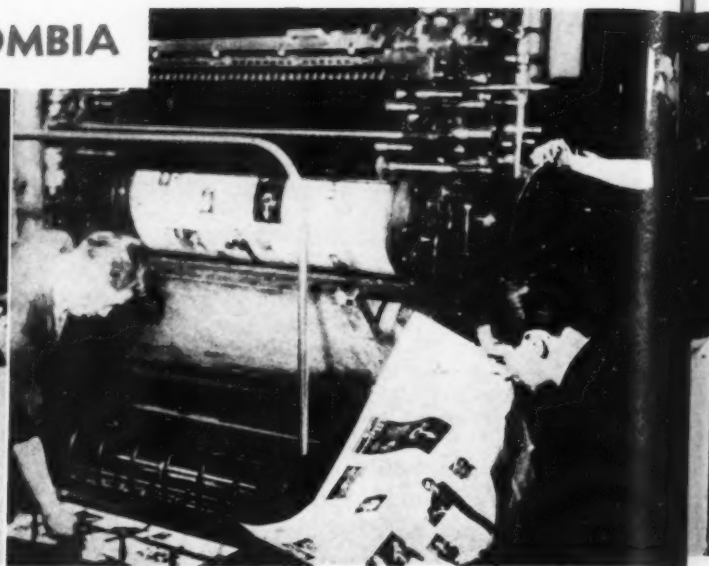
Added to paper and film stringencies was a manpower situation which offered no encouragement. Increased Selective Service quotas were forcing local draft boards to review the status of their registrants, and the essentiality of lithographic workers was again on the carpet in many cases.

The War Manpower Commission held a hearing in New York on the possibility of shifting lithographic labor from plants doing non-essential work to those doing essential war work. While no action was taken this step was clearly brought out as a possible procedure should the situation become critical enough to require it. However, the problems involved would be many and complex, too many and too complex, many believe, to be solved in a practical way.

As the war progresses, there is little reason to believe that these various shortages will improve. Victory in Europe seems to be the only factor that will change the picture.



COLOMBIA



Negatives of pages for *Time* magazine are assembled into flats, plates are made, and the job is run offset in the plant of Lithografia Colombia, Bogota (above). The negatives are made by Cuneo Eastern Press, Philadelphia, and flown weekly to the South American plant.

OVERSEAS OFFSET EDITIONS

ONE of the most interesting new uses of lithography which have been prompted by the war is the production of overseas editions of various magazines and newspapers. This is a development which should see a great deal of expansion in the future. First in this field, was *Time* Inc., of New York, which over two years ago launched an overseas edition of *Time* magazine for distribution to American soldiers.

Since that time others have been added for both military and civilian readers, until at present lithographed editions of *Time* are distributed in Colombia, Brazil, Argentina, Mexico, Hawaii, Sweden, Australia, and in many theatres of operation where U. S. troops are stationed. Some of these editions are in full size format, while others take the "Pony" size, $6\frac{1}{8} \times 8\frac{3}{8}$ ", but all are produced from negatives or positives produced in the United States and flown to a lithograph plant in the country where the magazine is to be distributed. (See *ML*, March 1943, Pp. 63, and Nov. 1943, Pp. 44.) Where lithographic production could not be arranged plastic letterpress plates are flown for

local production. This arrangement is in effect at present in Cairo, Egypt, Teheran, Iran, and in India.

A typical *Time Air Express Edition* is lithographed by Lithografia Colombia, in Bogota, Colombia. Efraim C. Rueda, general manager of that South American plant, was recently in New York studying lithographic methods in the courses of the Lithographic Technical Foundation, and furnished *Modern Lithography* with an account of the *Time* production in his plant, as well as a description of his firm's facilities, and a general discussion of lithographic methods as practiced in Colombia.

The particular edition which is lithographed in Bogota originates in Philadelphia. A special *Time* staff pastes up advance proofs of the domestic edition into pages for the Colombian edition. A special set of advertisements, different from those appearing in the U. S. magazine, are made up from engraver's proofs. These pages are then photographed in line and the negatives made by the Cuneo Eastern Press, and are sent to LaGuardia Field, New York. They

are loaded aboard a plane which takes off for Miami and after a brief stop at Miami, the negatives are flown to Barranquilla, Colombia, and thence to Bogota.

Twenty-two hours after arriving in Bogota finished copies of *Time* are in the hands of readers through distribution by South American airlines,—almost at the same time readers in the United States receive the same editorial material.

On the air express edition, the usual four color illustration on the front cover is reproduced in black and white, the only color being the familiar red border on the front cover. Cover stock is 54 pound offset. The editions contain 44 to 48 pages and covers, and 45 pound offset stock is used for inside pages, all of which are in black and white. The press run on this particular edition is 2,400.

LITHOGRAFIA COLOMBIA is one of the largest plants in Colombia, and previous experience in rapid reproduction and meeting urgent delivery requirements, equipped them to handle the *Time* assignment.

MODERN LITHOGRAPHY

SWEDEN



The plant is a combination lithographic and letterpress house, with about 80 per cent of the volume handled by the lithographic department. This department contains 14 offset presses, eleven single-color, and three two-color presses. The company has photo-composing and platemaking equipment which was new just before the war. One of the most pressing needs is additional camera equipment, although this does not affect the *Time* job, since complete negatives are received from the United States. The letterpress department, accounting for about 20 per cent of the total volume consists of Kelly presses and Ludlow and Linotype machines. The company operates its own bindery. Equipment in all departments for longer runs and larger volume is to be added after the war.

Nearly all types of work are produced in the lithographic department, including black and white, and color, labels, cartons, books, and general advertising.

When the graphic arts industry was first developed in Colombia the equipment used was mostly European, and European technicians were consulted. Therefore, when American equipment and technicians followed later, confusion of methods resulted. Litografia Colombia plans to bring about harmony of operation through a first-hand study of American lithographic production methods made by Mr. Rueda.★★

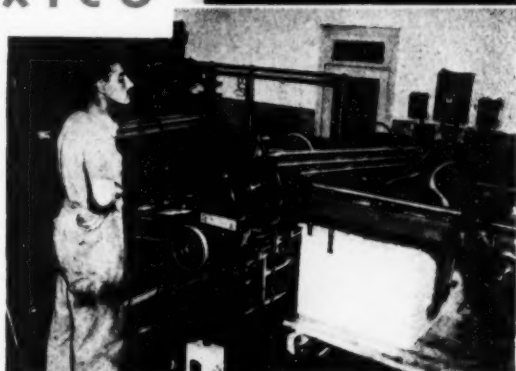
FEBRUARY, 1945

Above—Two pressroom scenes in the plant of Ahlen and Akerlund, Stockholm, where the Swedish overseas edition of *Time* is produced.



MEXICO

In Mexico City, Litografos Mexicanos handles the *Time* magazine job. The contented pressman in the lower of the two photos is looking over a German feeder.



BRAZIL

Companhia Litografica Ypiranga, Sao Paulo, Brazil, produces *Time* by offset for circulation in that country. Bottom photo shows an English Crabtree offset press. (Front cover photo was also taken here.)



MARGIN FOR ERROR

Poor contact in the vacuum frame, caused by low pressure or other conditions can play havoc with your best halftones. Such conditions are often blamed on coatings.

by

NORMAN A. MACK Technical Director, Roberts & Porter, Inc.

ONE of the most efficient methods of showing errors is to magnify them. The method used in the engineering industry is to make blow-up drawings of questionable tolerances. In tolerances of one-half thousandths, and even less, the subject is enlarged 200 to 400 times in order to study the questionable features.

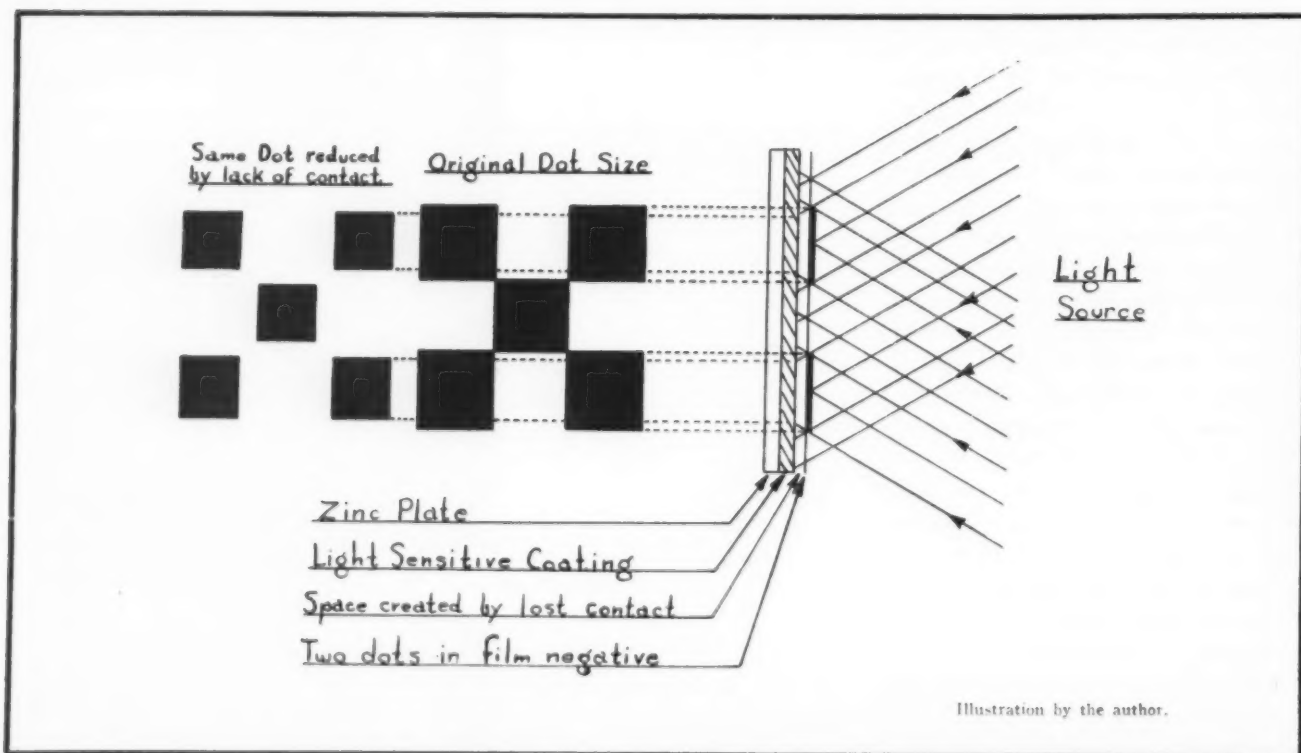
Very few of us can imagine what a half thousandth of an inch looks like. We know the results of an error of .0005 in a bearing diameter, because

we can feel it or that the bearing eventually overheats and we foot a repair bill. We can see this error occasionally in our reproduction of the halftone screen, because the plate is considerably denser or lighter than the screened negative.

You will see, in the sketch accompanying this article, the condition which results when insufficient contact is made between the negative and the sensitized plate. This sketch is a magnification of halftone dots that are not in contact with the plate

during exposure. The resulting change in dot size or density naturally will affect the overall looks of the finished halftone. The quarter tones especially will plug up and delicate shadows will not reproduce, thus leaving a very flat and uninspiring job.

It seems that a very great number of vacuum pumps and vacuum blankets are badly worn and are causing an increased loss to their owners. Lately I have run into dangerously low vacuum pressures in many plants. This has occurred in at least nine



plants I have had occasion to visit in the last 60 days. On each occasion, I have examined the negative which showed that the camera man was certainly not to blame, yet the tone value he put into his negative was most certainly not in the plate when it was developed out.

In far too many instances the coatings were blamed for this loss of value. I know of two plants where every commercial coating available on today's market plus a few private formulas were used and rejected as not giving the desired results. Unfortunately, these troubles also cause confusion in the pressroom when they are blamed for too long an ink or improper building of the ink, etc. How strange that this should get so far out of hand that it could cause the trouble it has and go by undetected.

The loss of vacuum or contact in the printing frame can be charged to these failures in the unit:

- 1—Dirty air filters which choke off the efficiency of the pump.
- 2—Worn impellers or impeller case which will not pull a 21 inch or better vacuum.
- 3—Broken air hoses or loose connection at the blanket.
- 4—Loss of life, due to age, of the sealing rim of the blanket. A cut rim or a rim not in contact with the glass of the frame.
- 5—Worn out solenoid contact on the pressure switch of tank type vacuum systems.
- 6—Too great a buildup of film overlays and Scotch tape, thus allowing neighboring areas to plug up.
- 7—Kinks or dents in the zinc or aluminum plate.
- 8—Mistaken belief that glass of printing frame will not stand 21 inch or more of vacuum pressure.

As a final observation, may I say that I would consider any vacuum pressure below 18 inches as dangerous and highly detrimental to good halftone printing. Also any drop of vacuum, in tank type vacuum systems, of more than 1½ inches is very hard on sharp dot reproduction and can result in very dirty looking halftones.★★

Relations of Dot Area, Dot Density And Tone Value in Halftone Images

EVERY craftsman knows that a change in the optical density—the “blackness”—of printed ink does not affect all tones of a halftone alike. A decrease in ink density during the running of a halftone print—through gradual emulsification of fountain solution with the press ink, for example—shows up first in the darker tones. The shadows lose their sharpness of detail long before the highlights are affected.

In brief, tone value depends not only on the sizes of the halftone dots but also on ink density, and the effect of a change in dot size or ink density is not uniform throughout the print. This paper analyzes quantitatively the relationship between tone value, dot size and ink density. An equation is developed to show how changes in any two of these factors affect the third, and the results of calculations made with the equation are then plotted on charts and discussed at length. Anyone who wishes can skip the mathematical analysis and the equation and concentrate on the charts and the discussion.

The paper makes clear that changes in dot size are like changes in ink density: a change of a given percentage in area affects shadow tones far more than highlights. If a gray scale were to be printed in halftone with equal tone differences between each step and the next, the difference in dot size between each two steps would be much greater on the highlight end of the scale than on the shadow end. Control of dot size is therefore more important in the shadows of a print

than in the highlights. The importance of this fact in dot etching is obvious.

The equation and the data in the paper are completely accurate only for “ideal” halftone images—images in which the dots have sharp, regular borders and in which the ink neither shades off nor blackens up from the center of each dot to the edge. Such ideal images are seldom encountered in practice. However, the data are near enough to the truth, even for the halftones encountered in practical work, to show the nature of the relationships between dot size, ink density, and tone value.

The basic problem discussed in the paper are highly practical. The amount of fountain water emulsified in the press ink is of course only one of many factors affecting ink density. Others are the nature of the ink, the amount transferred to the paper, the ink-receptiveness of the plate image, and the character of the paper surface on which the print is made. Moreover, since reflection density is commonly measured against that of white paper as zero, the contrast obtained with a given ink varies also with the brightness of the paper sheet.

But since variations in ink density affect the different tones by different amounts, halftone images must have different dot sizes if they are to be printed with different ink densities and yet retain the same relative tone values. A halftone print on coated paper must have dot sizes different from those in a print of the same subject on M. F. paper if the contrast between tones on the two prints is to be identical. And the difference in dot sizes must be greatest in the shadows and least in the highlights.

Such relationships as these are fundamental in halftone reproduction. This paper should be helpful to everyone concerned with lithography, and will be of especial interest to photographers and correction artists.★★

* This is a digest of a technical paper being published by the Lithographic Foundation during February, titled “The Relations Between Dot Area, Dot Density and Tone Value for Halftone Images.” The paper is highly technical and, while it does not represent completed research or offer practical back-of-the-shop procedures, it is worthy of study by those interested in a thorough knowledge of halftone reproduction. Copies of the complete paper are available at 50c from the Lithographic Technical Foundation, 220 East 42 St., New York 7. (Foundation members receive fifty per cent discount.)

LITHO COPY PREPARATION..

By **ERNEST E. JONES**, Graphic Arts Corp. of Ohio*

IN preparing art and type for reproduction by lithography, the best procedure is to lay out a dummy, plan for the stock, get an okay on these and then proceed with the finished art by making over-all key drawings with guide lines for color breaks, type margins and proper position for all illustrations. This art should be made about 1½ times size or double size. Then be sure that the illustrations or photos, hand lettering, signatures, diagrams or architects drawings, that you have, are reproducible. All of these should be drawn with black ink on a clean drawing board, to scale, with the key drawings in place so that they can be put into position on the original key, eliminating extra negatives and stripping.



Smash proofs for reproduction by lithography are the root of many poor jobs. When pulled on enameled stock the type breaks through the enamel and produces a wire edge on letters. Rough, broken proofs result.

While the art is being prepared, the copy should be written to fit and turned over to the typesetter with a tissue of the type margins so that the type can be either set to fit the original key drawings or if that is not practical, wait until the platemaker has had a chance to get the key line art, make negatives, and furnish silver prints from which to key the type to fit.

Repro Proofs of Type

When the type has been set and okayed by the customer, reproduction proofs are pulled. Too much em-

phasis cannot be placed on the care which should be used in pulling these proofs for reproduction. The reason that many jobs are poorly reproduced by lithography is that proper type proofs were not made in the first place. This is not the fault of the typesetter, but the fault of our system of ordering composition and proofs for reproduction. Most of our production men think that as soon as the type is set all that is necessary to do is to pull a smash proof and send it to the platemaker and the rest is easy. We should start today to do a job of selling the production men we deal with on the necessity of allowing the typesetter time to properly lock up his type and make ready for your proofs.

When a printer prints his job he wouldn't think of putting it on a press and running it without make-ready, so why should we start with a proof that is made from a form without make-ready? Most of our proofs, unfortunately, are smash proofs on enameled paper. This is what happens: the pressure used in pulling the proof breaks through the enameled surface of the paper making a wire edge on the type. When the camera lights hit this edge, there is a reflection, and broken lines and serifs are the result.

The proof should be pulled in good, black ink, not too soft, on a dull coated slightly tinted stock. A dull coated and tinted stock does not give

* Based on a talk before the Toledo Club of Printing House Craftsmen.

.. with some pointers on repro proofs

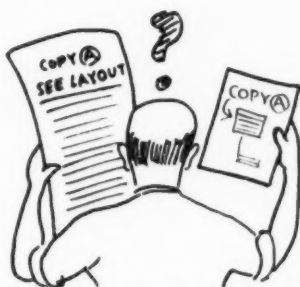
these basic points on preparing copy will be helpful to those new in the trade, and others might also profit by reviewing them again

reflections and with ordinary impressions does not give a wire edge. Consequently, when this is photographed, there is a clean sharp reproduction of the type without broken serifs and with all the beauty and outline of the original type face.

Mounting and Assembling

After type has been set to the size of the key line art it can be mounted to position and this will eliminate extra negatives and stripping, necessary when the type proofs are photographed separately. Dull tinted stock will photograph better than the enameled stock, in combination with the drawing board which the artist has used, as the enameled stock is much whiter and it overexposes while bringing the drawing board up to full exposure. Consequently, the type areas are overexposed and require local reducing in order to clear the lines and eliminate uneven reproduction.

If it wasn't possible to set the type to fit the key drawings, but it has been set to the silver prints in the reduced size from the key negatives, then negatives of the type are made. These are stripped or assembled together with the halftones of the photos on the key negatives. This is usually done on glass and after all the units are in place, the negatives are then opaqued and a final silver print is usually made for a last check.

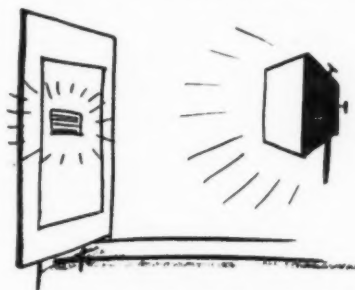


Layout men and copywriters are often at fault when copy will not fit space provided on layout. Extra cost can be eliminated by making type proofs right size to fit layout.

If the job is a short run and albumen plates are to be used, it is now ready for the plates. However, if it has color in it and is to be made deep etch, the work has just begun.

Color Work

Following the okayed silver print, we make a dry plate or film positive and blue print on glass for the colors. If a high class job is wanted, the positive is staged and etched. The various shades and details are staged and separations are made, solids are added



Proofs on enamel stock reflect more light into camera than dull finish drawing board, often causing overexposure of type on paste-up.

and highlights taken out. After this work has been done and the color plates have been filled in with tint screens added and checked, the positives are now ready for proof plates and proving. Proofs should be made on the stock and the inks in the colors in which the job is to be run. The proofs are submitted for final okay. If there are type alterations or even slight changes, these can still be made at this point. If it is necessary to move any of the illustrations, it is best to go back to the original negative and sometimes make new positives. However, it is sometimes possible to make even these changes without making over the positives.

Color process reproductions should be planned carefully. If there are many illustrations, they should all be made to the same scale so that they can be put into position, photo-composed and photographed to fit the key line art.

There are many kinds of color originals for reproduction. The most common is the water color illustrations. It is best to use one medium on each job, although more than one can be used and more than one reduction can be used by camera composing the original negatives.

After the negatives or positives have been assembled, proof plates are made and proofs pulled in the process colors, corrections made, if need be, and proofs are sent out for okay.★★



CHROMIUM POISONING

Its nature, causes and prevention should be known to every one whose work brings them into contact with chromic compounds

Keeping hands and arms clean is the first rule in prevention of poisoning

CHROMIUM poisoning needs no introduction to anyone in the lithographic industry who has ever suffered with it, but for those who have had no experience with this poison a discussion of its cause and prevention will be valuable. Those who work with the bichromate solutions in lithography are the ones whose skin is subject to the chromium poisons, although many experienced lithographic workers will tell you they are immune from the effects. Many do seem to be immune, but many others are not, and consequently have suffered painful irritation because of inadequate preventive measures.

How Poisoning Occurs

A recent bulletin issued by the United States Department of Labor describes the cause and prevention of this poisoning.¹ Chromic acid and its compounds have a caustic action. This burning, destructive action occurs when the dust, vapor, or liquid

comes in contact with a crack or abrasion in the skin. Once started, the caustic gnawing may penetrate deeper. Chromium compounds rarely cause systemic poisoning.

Warning Signs to Look For

Ulcers (commonly called "Chrome holes") on the skin of the hands, arms and about the openings of the nose are the most frequent signs of chromium poisoning. These ulcers are painful. There may also be redness and itching of the skin and a burning sensation in the eyes.

What to Do About It

When a person suspects he has chromium poisoning he should consult a doctor at once, being sure to tell the doctor of the exposure to chromium compounds. He should not return to work until the sores have completely healed. Cases of chromium poisoning should be reported to the state labor department so that steps may be taken to protect other workers, the government bulletin recommends.

Early discovery and early treatment help toward a shorter and more

easily cured sickness. Late or neglected chromium poisoning may be a dangerous illness with much unnecessary discomfort. Don't wait until the damage is done, say those of experience.

Prevention

In order to reduce the dangers of this poisoning, the following points have been recommended to employers:

1. Reduce contacts of chromium compounds with skin as far as possible. A common dish mop can be used to apply etches containing chromium and a low spigot teapot may be used to pour coatings on plates.
2. Remove dust or fumes at their points of origin, if they are present, by exhaust ventilation.
3. Isolate chromium operations as far as is practicable.
4. Thoroughly clean floors, benches, and tables daily, preferably outside working hours. Maintain floors around chromium operations as dry as possible. Provide adequate drains.
5. Supply individual towels, hot and cold water.

1. "Chromium Poisoning," cause and prevention, Industrial Health Series No. 5, U. S. Dept. of Labor, Div. of Labor Standards. This four page folder is available from the Superintendent of Documents, Washington, D. C., for five cents each.

6. Provide rubber gloves, aprons, etc. to reduce contact with chromium solutions.

7. Provide protection ointments for use of employees. Sensitivity to poisoning may be greatly reduced by washing the hands and forearms with a 10 per cent solution of "hypo" before commencing work and then at intervals during the day. Another safeguarding solution has been recommended to be made up as follows:²

Glycerine	.....	1½ oz.
Alcohol	.....	½ oz.
Ammonia	.....	½ dram
Carbolic Acid	.....	5 drops
Water to make	.....	5 oz.

8. Have air of the shop tested frequently for chromium. (Chromium dust or vapor should amount to less than one milligram in 10 cubic meters [353 cubic feet] of air.)

9. Maintain medical supervision with re-examination of employees every few months. Transfer affected workers who are not disabled, to other work.

10. Instruct employees in the toxicity (poisoning dangers) of chromium. Constantly emphasize personal cleanliness to workers.

11. Encourage workers and foremen to report complaints early.

What Employees Can Do

Following are points which employees can observe to help protect themselves:

1. Thoroughly wash and dry hands at least at lunch hour and after work.

2. Take showers after work if possible. Use separate work clothes and keep them clean.

3. Wear gloves and aprons and other protective equipment supplied and use ointments as instructed.

4. Keep fingers away from the face and especially the nose.

5. Apply immediately for first aid for any cut, scratch, or skin infection, no matter how slight.

The number one basic rule for prevention of industrial skin irritations, authorities agree, is cleanliness.★★★

2. "Shop Talk," By I. H. Sayre, technical editor, *Modern Lithography*, October, 1942, Pg. 39.

3. "Your Hands," By A. P. Reynolds, *Modern Lithography*, Sept., 1943, Pg. 38.

Optical Density as a Measure Of Tone Values in Lithography

THIS paper* discusses the precise measurement of tone values in terms of optical density. It explores both the theory of density measurements and their practical uses.

Every craftsman working on half-tones is constantly required to estimate tone values—the intensity of high lights, the relative depth of shadows. In the vast majority of cases he does this visually, with perhaps occasional reference to a paper gray scale. Such visual estimates are not always completely satisfactory because

- (1) They cannot be precise. Necessarily they are largely informed guesses. When made by a highly skilled craftsman they are likely to be pretty accurate. But not all men coming along in the craft have reached the highest degree of skill.
- (2) These visual estimates cannot be recorded in such a way as to have the same meaning for all craftsmen.
- (3) Such estimates are not reproducible. A craftsman's estimate of the value of any given tone may change from day to day and even from hour to hour.

Experience shows that most of these objections can be overcome, in practice as well as in theory, by measuring tone values in terms of optical density. A density reading properly taken with an instrument covering a sufficiently large area may be made to describe the value of a tone as exactly as a humidity reading describes the moisture content of the air, and instruments are on their way which will meet lithographers' needs more closely than some of the instruments available in the past.

Tone values can thus be reduced to precise numbers, easily recorded, and for any given tone a well designed densitometer will always give the same reading.

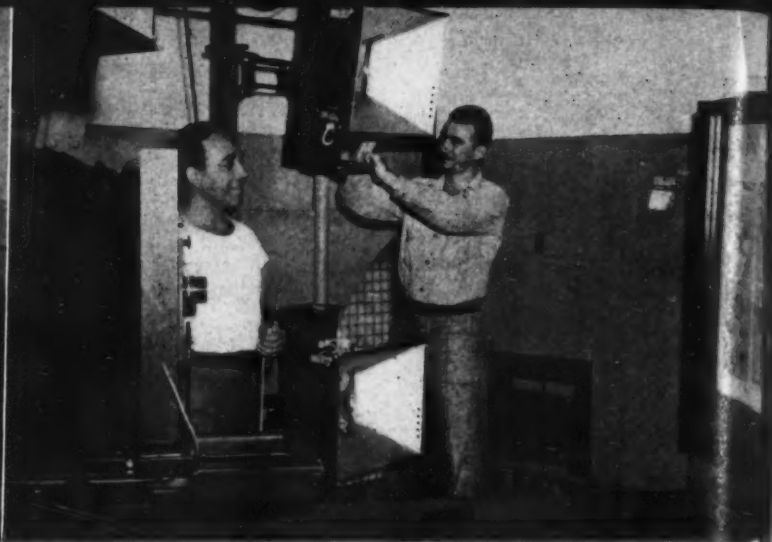
There is food for thought in the sober fact that every foot of motion picture film, negative and positive, is now produced under a system of densitometric control such as the one discussed in this paper, there being no opportunity for motion picture producers to employ the tone correction methods familiar to lithographers. The paper explains exactly what optical density is, distinguishing between transmission density and reflection density. A mathematical discussion is included for those who want the theoretical background. It is by no means necessary to understand the mathematical theory in order to put density measurements to practical use, but the mathematics is presented in simple, non-technical form and should present no serious difficulty to anyone who attempts to follow it.

There is an explanation of the method of measuring density by use of a densitometer, and a discussion of the various types of densitometers. The factors to be considered by anyone purchasing a densitometer are set forth at some length, and brief consideration is given to homemade instruments.

From the standpoint of the practical lithographer the most important section of the paper is that dealing with the uses of density measurements. Such measurements, under proper conditions, can uncover deficiencies in processes, equipment or materials. More important, by recording density readings on negatives, positives and prints made under different conditions, a lithographing plant can determine how variations in exposure and development time, the quantity of ink used, pressures on the press, and other operating factors affect tone re-

(Continued on Page 79)

* This is a summary of a paper being published by the Lithographic Technical Foundation during February titled "Optical Density As a Measure of Tone Values in Lithography." The complete paper is highly technical and does not represent completed research, but will be of interest to lithographers who wish to study all aspects of lithographic reproduction. Copies of the paper may be obtained from the foundation, 220 East 42 St., New York 17, for 50c (25c to foundation members).



James C. Roberts, Prtr. 1/C, Chicago, heads copy preparation section; Robertson 24 x 24" camera is operated by F. Diaz, Sp(P)2/C, and E. H. Paldorf, Prtr. 2/C, both of Chicago.

South Sea Island Litho

ONE of the U. S. Navy's largest overseas reproduction plants is located in far-off New Caledonia in the South Pacific. Staffed by men who have worked in lithographic plants in various parts of the U. S. before the war, it turns out over 2,500,000 impressions per month.

The plant on this French-owned island was established in 1942, as part of the headquarters organization of the Commander South Pacific, then Admiral William F. Halsey, Jr. The shop supplies headquarters with a wide variety of letterpress and photo-lithographic needs. Maps and charts, reports, registered publications, telephone directories, letter-heads and ruled forms of all kinds comprise only a partial list of the output.

A photographic laboratory functions in connection with the repro-

duction plant. The two jointly occupy a large space in the headquarters building, a huge, thick-walled old French warehouse which has been remodeled to provide adequate offices for the admiral's staff. Present commander of the South Pacific Area and Force is Vice Admiral John H. Newton.

The combined photo lab and print shop bears the official short title of "Comsopac Paru" (Photographic and Reproduction Unit). To its officers and men, however, and to many of its "customers" it is familiarly known as "Paru Maru."

Into this busy, well-equipped shop in the South Pacific have come an assortment of men, varied in their backgrounds. Nucleus of the crew is a number of printers and lithographers of long civilian experience. Under the guidance of these older hands many younger men have been

trained in presswork, platemaking, bindery work and the many other operations of the trade until they fit smoothly into the shop's flow of work.

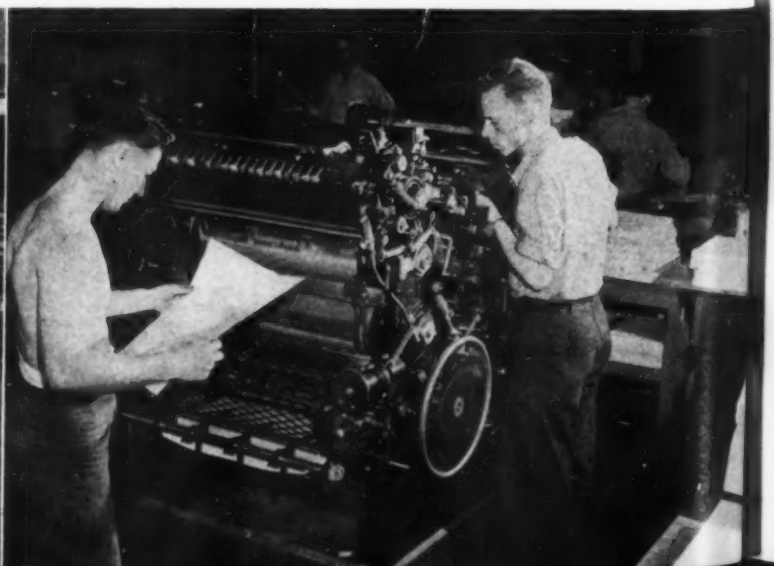
At the peak of activity several months ago, the "Comsopac" reproduction plant operated on two shifts with a crew of 50 to 60 men. With the war's progress northward and westward and the attendant reduction in personnel in the South Pacific area, the shop's complement has been cut to approximately 25 men and now runs on a single shift basis.

Despite this reduction the demand for printing has not diminished proportionately, with the result that there have been months in which the work volume has surpassed that of "the old days."

These men find little glamor or excitement in their job. They are
(Continued on Page 79)

In the platemaking department are shown Albert A. Jones, Prtr. 3/C, Kansas City, Mo.; James C. Roberts, Prtr. 1/C, Chicago; and George Sowash, Prtr. (M)3/C, Erwin, Pa. All had commercial litho training.

Harris Model LTE offset press is shown operated by Clifford Hudon, Prtr. 3/C, Chicago, and Harold P. Hull, S1/C, Santa Monica, Calif. Any of your former employees here? (All U. S. Navy Photographs.)



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Examining a continuous-tone separation negative on a Kodak Tri-X Panchromatic, Type B, Plate

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Kodak Super Ortho-Press Plates—Green- and blue-filter separation negatives in the Kodak Fluorescence Process.

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COMPARISON KIT

... for you and
your preferred prospects



Always the number one paper for fine letterheads, today *all-rag* is the *only* distinguished choice! For as you know, today many non-rag and part-rag papers tend to be gray and dingy — due to wartime shortages of bleaching chemicals. Only *all-rag* paper, such as Fox River Anniversary Bond, is just as clean, crisp, white, permanent and impressive as before the war! Yet Anniversary Bond . . . made entirely from new, clean cotton cuttings . . . costs the user only $\frac{1}{3}\text{¢}$ more per letter than 25% rag-content stock.

Increase your immediate profits — make post-war quality sales easier to get — by prescribing *all-rag* Anniversary Bond right now as the sure cure for wartime "letterhead-aches." Nationally advertised in selected consumer magazines reaching almost 100,000 of America's top-ranking executives.

FREE . . . Fox River's unique "See for Yourself" comparison kit! Visual proof, at a glance, why now is the time to "grade up" from non-rag or part-rag papers *all the way to ALL-rag!* Write today for your free copy . . . and extra copies for your preferred prospects.

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Fox River

PAPERS FOR BUSINESS

ANNIVERSARY Ledger and
Onion Skin - - 100% rag
OLD BADGER Bond and
Ledger - - - 75% rag
ENGLISH Bond and
Ledger - - - 50% rag
DICTATION Bond, Ledger,
Onion Skin - - 25% rag
DICTATION Tru-Opaque
Bond - - - 25% rag

All-Rag ... ONLY



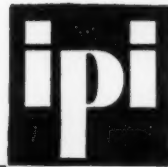
MORE PER LETTER

ANNIVERSARY BOND

A Fox River PAPER



KEEPING IN TOUCH



PREPARED BY INTERNATIONAL PRINTING INK DIVISION OF INTERCHEMICAL CORPORATION • FEBRUARY, 1945

CALIFORNIAN WINS ESSAY CONTEST

\$500 War Bond to Charles Crum

The eighth annual essay contest, sponsored jointly by International Printing Ink and the National Graphic Arts Education Association, has just drawn to a successful conclusion with the awarding of first prize of a \$500 War Bond to Charles Crum, of Sweetwater Union High School, National City, California. Other awards were made to students from fourteen different states and Canada. A special cup was awarded for the past printed essay.

The subject of the essays was "Printing and A Free Press", a theme of vital importance to all of us who are fighting to preserve those principles of free speech and free expression in which we believe.

Response to the contest was enthusiastic and of a high degree of excellence. This should be especially gratifying to the Graphic Arts industry as an indication of the widespread interest which America's students have in the printing field.



NEW USES FOR ANILINE PRINTING Expansion In Quality Printing Field Predicted

Advances in technique and equipment for aniline printing have widened its scope for many applications in the quality field. The development of better rubber plates and special inks now makes exceptional printing precision possible in the production of bread wraps, foil and cellophane bags and wraps, gummed tape and wall paper, as well as the many new plastics and synthetics which are so well suited to aniline printing. Today, aniline printing actually produces some beautiful and unusual effects on certain materials which cannot be obtained in any other way.

Through its development of pigment dispersions, new vehicles and the Anilox* method of ink distribution, IPI has played an important part in the growth of aniline printing and in the development of inks of various formulations to fit each particular problem involved in printing on a variety of different surfaces.

Whatever your present interests may be, if you have not investigated the possibilities of aniline printing, we suggest you get in touch with your local IPI representative. He can give you a better picture of this promising postwar field and can keep you informed on new developments.

Identification Inks Get A Plug

A letter which we have just received is good testimony to the serviceability of IPI marking inks in all climates. From the wilds of New Guinea, a young G. I. writes, "Here is a plug for IPI Identification Ink: With all the wear and tear and continuous washing our uniforms get, the ink never fades and is as legible as when it was first applied."

We are grateful for this unsolicited praise. IPI marking inks are also performing well in other war jobs on textiles, metal containers, ammunition shells, glass, lacquered surfaces and other applications.

See Your Ink Maker First

From the question-and-answer section of a recent publication, we note a question about running colored inks. The answer was essentially "Obtaining the proper ink to work by any sequence is a job for the ink maker".

We feel the same way at IPI. Our many service stations throughout the United States are there mainly to serve you by supplying inks to fit your needs and by supplying help and advice on the best way to run those inks. Whatever your problem — color matching, sequence of impressions, special inks—a trained, experienced IPI representative is ready and willing to lend assistance.

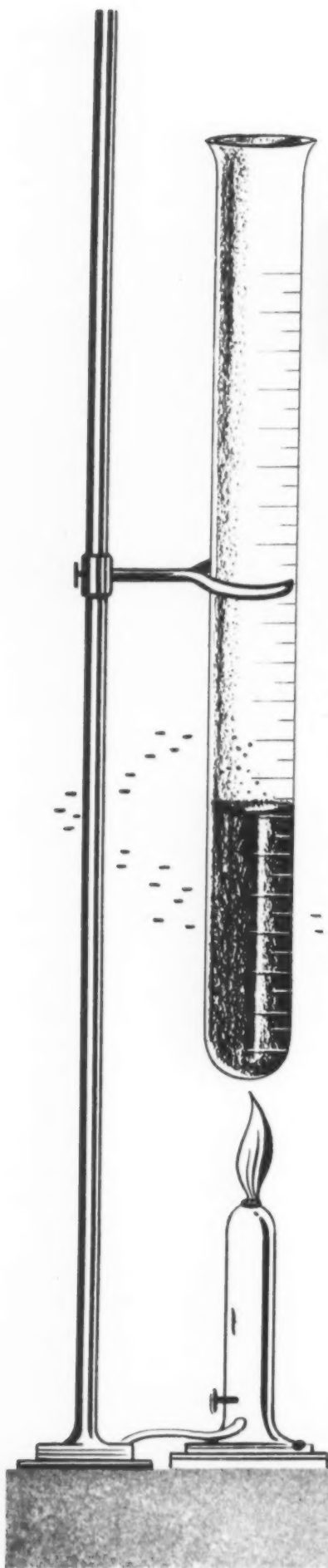
FREE COLOR GUIDES

Letterpress and offset color guides, each made up in both file size and easy-to-carry pocket size, a newspaper web press color guide and a specimen book of IPI* Everyday* inks are now available to all users of printing and lithographic inks. Write for copies to International Printing Ink, Empire State Building, New York 1, N. Y.

*Reg. U. S. Pat. Off.

PUT A WAR MESSAGE INTO EVERY PIECE OF PRINTING

For source material, write GAVC, 17 E. 42d Street, New York



BETTER LITHOGRAPHY *from a test tube!*

Present day offset lithography comes from a test tube.

Why? Because it is a chemical process. So it follows that better lithography will result from better chemicals and the maintenance of higher chemical standards. The place to do this is in the laboratory test tube.

That's what we do, here at Litho Chemical & Supply.

Our laboratories check and re-check every chemical bearing our label. We've been doing it for a long time. Our chemists pioneered in proprietary chemicals for the offset field, and it is their job to maintain our already proven standards and to create new and improved products.

The research that these men have done enabled us to compile an enviable wartime record. No substitute ingredients were ever used and present high quality will never be lowered. The experience and foresight was within our organization to take it through this critical period.

That's why we say, "Better lithography will come from our test tubes".

SEND FOR our latest catalog of LITH-KEM-KO products. It's ready for you now.

**LITHO CHEMICAL
& SUPPLY CO., Inc.**

63 PARK ROW, NEW YORK 7





Lithograph by James E. Allen

IT TAKES TEAMWORK . . . AS USUAL

Whether in peaceful fields or in wartime business, it takes teamwork to do the job.

This very quality of teamwork, in the opinion of an interested observer, has been an outstanding achievement of the paper industry for the past 3 years. To quote him precisely: "The entire paper industry may well be proud of the extent to which mills, distributors, and users have cooperated during these years of paper shortage; it has been a very real and extremely important contribution to the war effort."

But the job isn't done yet. It is still of the gravest importance to **BUY** paper carefully, **USE** it wisely, **CONSERVE** it frugally against the days ahead when we can plough new fields together. International Paper Company, 220 East 42nd Street, New York 17, N. Y.

**INTERNATIONAL
PAPERS** *for Printing
and Converting*

Did you see
this
NEKOOSA AD
in
TIME
and
Business Week?

Of course you did! And so did millions of top-flight American businessmen . . . the people who buy what you have to sell. That's why every Nekoosa advertisement keeps everlastingly at the job of hammering home the logic of "IT PAYS TO PLAN WITH YOUR PRINTER."

Remember, Nekoosa advertising is *your* advertising. Make the most of it today and every day. Your paper merchant will tell you how.

NEKOOSA-EDWARDS PAPER COMPANY
PORT EDWARDS, WISCONSIN

**"DADDY'S NEVER LATE
FOR DINNER NOW...
THANKS, NEKOOSA!"**



**YOU'LL SAVE TIME, TOO,
BY LEARNING THAT IT
PAYS TO PLAN WITH
YOUR PRINTER!**

Savings in time, work, worry and paper are assured when your first step in the production of new business stationery and direct-mail advertising pieces is a chat with your printer. He knows all the short-cuts to finer printed results. And for finer printed results *every time*—in business stationery and direct-mail pieces—always specify NEKOOSA BOND. It's Pre-Tested for top-flight performance!

**BUY MORE AND MORE
WAR BONDS**

Paper is still a very vital war material. To save paper, to save money, now more than ever . . .

IT PAYS TO PLAN WITH
YOUR PRINTER
Nekoosa Bond

One of the Pre-Tested Business Papers manufactured by the Nekoosa-Edwards Paper Company, Port Edwards, Wisconsin. Companion papers are JOHN EDWARDS BOND, NEKOOSA MIMEO BOND, NEKOOSA DUPLICATOR BOND and NEKOOSA LEDGER.

MODERN LITHOGRAPHY

Litho Trade Comments on GPO Procurement Problem

SEVERAL articles in recent issues of MODERN LITHOGRAPHY have discussed the difficulty which the Government Printing Office reports it has encountered in getting lithographers to take contracts for GPO work. These reported difficulties were discussed at a meeting in New York in December attended by prominent lithographers and government representatives, and since that time reports have been received from the GPO to the effect that the situation has improved considerably. Meanwhile representatives of MODERN LITHOGRAPHY have been discussing the problem with a number of representative lithographers in an attempt to determine the causes and possible responsibility for this situation. Interestingly enough, so these lithographers tell us, at least, some of the responsibility can be traced back directly to the GPO.

Lithographers in general are conscious of the terrific problem which the GPO has faced over the past year or two in placing its surplus work efficiently and economically. They are not disposed to criticize the GPO for the inevitable mistakes that have occurred in handling the problem, although many of them do indicate the opinion, which we share, that a frank airing and acknowledgment of some of the inefficient purchasing practices of the GPO might help in opening this particular supply bottleneck.

A typical complaint, as given to us by one lithographer, for instance, is that the demand which the GPO has made upon his facilities is so fluctuating and uncertain that it is impossible to serve this particular type of demand and still keep his shop operating on any practical basis. He indicates that during some months of 1944 as much as 60 per cent of his plant capacity was devoted to GPO work, while in other

months no GPO work was sent his way. He points out that civilian work cannot be turned on and off at some convenient faucet to fill in the gaps.

The GPO admittedly has to operate within the limits of very rigid restrictions fixed by law, and cannot guarantee him any fixed quantity of work per month. It should be possible, however, to find some way to cut through the red tape and eliminate such wide swings.

Another lithographer points out that his shop is a balanced organization which must have approximately equal amounts of platemaking and presswork to operate efficiently. It is quite understandable, then, that he cannot take GPO presswork alone, leaving the rest of his plant idle.

Still another lithographer points to the difficulty which he has encountered in getting the GPO to ship paper to him by a routing which will speed delivery. Though he has made numerous requests that paper shipments be properly routed, he reports that in several instances the paper has been delayed several weeks in transit. He has consequently been in the position several times of explaining to GPO officials that he cannot deliver on the promised date because his paper has not yet arrived.

Delivery dates are, as with every order for printed material today, a continuing problem. Every order seems to be rush, although many lithographers indicate that some of these may be unnecessarily classified as such. In one particularly discouraging case, a lithographer reports, material was rushed through production, boxed and delivered to the GPO warehouse. Five weeks later, when delivering another order, the boxes carrying the previous order were still observed in the warehouse.

Conversations with several lithographers indicate that the binding of

GPO work is one of the principal bottlenecks. Many lithographic shops do not have adequate facilities for binding and must therefore locate trade binderies which are in a position to handle the government work for the lithographer. Work in trade binderies has been jammed up like logs in a river for a long time, and a good many delivery dates have been missed because of delayed binding. This is not the fault of anyone, but is the result of manpower shortages. Nevertheless the lithographer is held responsible for the delay because of his contract with the GPO. Several lithographers suggested that GPO policy might provide in certain cases for a lithographer to bid only on the reproduction work on a job, and let the binding arrangements be handled by the GPO as a separate contract. This, they assure us, would enable a lithographer in many cases, to meet his early delivery dates.

Insistence on color proofs even on rush jobs is said to be another stumbling block. Most commercial buyers of printing in the present market have long since recognized that if they are going to insist on point blank delivery, something else must be sacrificed somewhere along the line. The GPO might well recognize the same limitations in the present situation, lithographers tell us, and forego the advance color proofs where speed in completion of the job is of the essence.

Insistence of the GPO on having all delivery receipts turned over before the lithographer's bill can be paid is the cause of considerable additional confusion, and perhaps of some lack of interest on the part of certain shops in bidding on GPO work. A typical case might involve an order for 100,000 rifle range targets—with 4,635 to go to one quartermaster's office, 982 to another, 1,017 to another, and so on. To start with, such instructions demand hand counting,—another source of delay. Then, many lithographers have found that it is practically impossible to get delivery receipts back

(Turn to Page 73)

Salute to Service

The essential position of the distributors of such a basic product as paper has long been recognized by the printing industry. The problems imposed by a war economy emphasize this essentiality. We are proud to be associated with a group of paper distributors, listed here, who are admirably serving their country and the printing industry during these difficult days. *Whiting-Plover Paper Company, Stevens Point, Wisconsin.*

Permanized Paper Distributors

Albany.....W. H. Smith Paper Corp.
Atlanta.....S. P. Richards Paper Company
Augusta, Me.....C. M. Rice Paper Company
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Chicago.....Chicago Paper Company
Chicago.....Import Paper Co.
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Chicago.....Moser Paper Company
Cincinnati.....Johnston Paper Company
Cleveland.....Union Paper & Twine Co.
Dallas.....E. C. Palmer & Co., Ltd.
Dallas.....Clampitt Paper Co.
Des Moines.....Newhouse Paper Company
Des Moines.....Western Newspaper Union
Detroit.....Union Paper & Twine Company
Detroit.....Whitaker Paper Company
Dubuque.....Newhouse Paper Company
Duluth.....Duluth Paper & Specialties Co.
Engene, Ore.....Zellerbach Paper Company
Fargo.....Western Newspaper Union
Fort Wayne.....Millcraft Paper Company
Fresno.....Zellerbach Paper Company
Grand Rapids.....Grand Rapids Paper Co.
Great Falls, Mont.....John Leslie Paper Co.
Greensboro.....Dillard Paper Company
Greenville.....Dillard Paper Company
Harrisburg.....Johnson, Keffer & Trout
Hartford.....Batt Paper Co.
Houston.....E. C. Palmer & Co., Ltd.
Indianapolis.....MacCollum Paper Co.

Kansas City.....Midwestern Paper Company
Knoxville.....Louisville Paper Co.
Lancaster, Pa.....Garrett-Buchanan Company
Lincoln.....Western Newspaper Union
Little Rock.....Western Newspaper Union
Los Angeles.....General Paper Company
Los Angeles.....Zellerbach Paper Company
Louisville.....Louisville Paper Company
Memphis.....Louisville Paper Company
Menasha, Wis.....Yankee Paper & Spec. Co.
Milwaukee.....Allman-Christensen Paper Co.
Milwaukee.....Yankee Paper & Specialty Co.
Minneapolis.....John Leslie Paper Company
Minneapolis.....Newhouse Paper Company
Minneapolis.....Wilcox-Mosher-Leffholm Co.
Moline, Ill.....Newhouse Paper Company
Montgomery.....S. P. Richards Paper Co.
Nashville.....Clements Paper Company
Newark.....Forest Paper Corporation of N. J.
Newark.....Lathrop Paper Company, Inc.
New Orleans.....E. C. Palmer & Co., Ltd.
New York.....The Alling & Cory Co.
New York.....H. P. Andrews Paper Co.
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New York.....Franc-Graham Paper Co.
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New York.....Merriam Paper Company
New York.....Reinhold Gould, Inc.
New York.....Ris Paper Company, Inc.
New York.....Royal Paper Corp.
North Kansas City.....Carpenter Paper Co.
Oakland.....Zellerbach Paper Company
Oklahoma City.....Western Newspaper Union
Omaha.....Western Paper Company
Pawtucket.....Industrial Paper & Cordage Co.
Philadelphia.....Hooper Paper & Twine Co.
Philadelphia.....Schuylkill Paper Company

Philadelphia.....Wilcox-Walter-Furlong
Paper Company
Phoenix.....Zellerbach Paper Company
Portland, Me.....C. M. Rice Paper Company
Portland, Me.....C. H. Robinson Company
Portland, Ore.....Zellerbach Paper Company
Reading, Pa.....Van Reed Paper Company
Reno.....Zellerbach Paper Company
Richmond.....B. W. Wilson Paper Company
Roanoke, Va.....Dillard Paper Company
Rochester, N. Y.....Fine Papers, Inc.
Sacramento.....Zellerbach Paper Company
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Saint Paul.....John Leslie Paper Company
Saint Paul.....Newhouse Paper Company
Salt Lake City.....Western Newspaper Union
Salt Lake City.....Zellerbach Paper Company
San Antonio.....Natho-Ross Paper Company
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San Jose.....Zellerbach Paper Company
San Diego.....Zellerbach Paper Company
Seattle.....Zellerbach Paper Company
Shreveport.....Western Newspaper Union
Shreveport.....E. C. Palmer & Co., Ltd.
Sioux City.....Western Newspaper Union
Spokane.....Zellerbach Paper Company
Stockton.....Zellerbach Paper Company
Tacoma.....Standard Paper Company
Tampa.....E. C. Palmer & Co., Ltd.
Toledo.....Commerce Paper Company
Topeka.....Midwestern Paper Company
Trenton.....Lathrop Paper Company
Tulsa.....Tulsa Paper Company
Walla Walla.....Zellerbach Paper Company
Washington, D.C.....R. P. Andrews Paper Co.
Washington, D.C.....Frank Parsons Paper Co.
Wichita.....Western Newspaper Union
Yakima.....Zellerbach Paper Company

EXPORT—National Paper & Type
Company, New York City.

Permanized Papers



25% Rag: *Permanized Plover Bond—Permanized Plover Bond Opaque—Permanized Plover Letter—Permanized Plover Ledger—Permanized Plover Onion Skin.* 50% Rag: *Permanized Artesian Bond—Permanized Artesian Bond Opaque—Permanized Artesian Ledger.* 75% Rag: *Permanized Cold Springs Bond—Permanized Cold Springs Ledger—Permanized Cold Springs Onion Skin.* 100% Rag: *Permanized Parchment—Permanized Onion Skin.*

THROUGH the GLASS



CALENDARS received this year were from the following lithographers and supply firms: Inland Lithograph Co., Chicago; West Virginia Pulp & Paper Co., New York; Howard Flint Ink Co., Detroit; Oberly & Newell Lithograph Corp., New York; Forbes Lithograph Co., Boston; B. G. Lithographic Co., Ltd., Georgetown, British Guiana; James Gray, Inc., New York; Magill-Weinsheimer Co., Chicago; Edwards & Deutsch Lithographing Co., Chicago; Allen & Wilson, Philadelphia; Crocker Union, San Francisco; Braden-Sutphin Ink Co., Cleveland; Hagstrom Co., New York; Farwest Lithograph & Printing Co., Seattle; Schmidt Lithograph Co., San Francisco; and Rolph-Clark-Stone, Ltd., Canada.

ml

Some of these were excellent examples of lithographic reproduction. Nearly all were on lighter weight stock than in former years, and several appeared in smaller wartime paper-saving sizes. We appreciate receiving these calendars every year.

ml

Wish we had a larger office to accommodate all of 'em.

ml

Lithography was the recipient of a salute given by the Valley Forge Caravan program on the night of January 22, originating on Station KYW, Philadelphia. The announcer delved into the history of lithography as an art process utilizing stone in Europe, and traced its development down to its present broad scope. The script quoted H. A. Speckman, sales manager of McCandlish Lithograph Corp., Philadelphia, at some length, as a representative of a typical lithograph concern. Part of this quotation was as follows:

"Our plans for the post-war period are aimed at two goals that we think are important in the national economy. First, to supply employment to a maximum number of skilled lithographic craftsmen, thereby contributing materially to the national payroll, which must be kept at a maximum in order to insure domestic prosperity. And second, to produce the most effective of poster and advertising display material, to aid in the sale of manufactured products so that manufacturers in turn may maintain a maximum payroll."

Not many companies get their postwar plans aired on a network like that.

ml

Walter Guy, head of the Arkansas Printing & Lithographing Co., Little Rock, was recently elected president of the Chamber of Commerce in that city.

ml

Ralph DiMartino, who has been selling printing and lithography in and around Philadelphia for the last 50 years, celebrated his 75th birthday anniversary recently. He has been with Edward Stern & Co. for the last 23 years, and in two out of the last three years has run away with the annual award given by that company to the salesman who brings in the most new accounts.

ml

Tony Math, omnipresent executive head of S & V was elected president of the Executives' Association of Greater New York at that group's January meeting. He has served on the board since 1940. Another honor came to Mr. Math last month when he was elected co-chairman of the Committee for the Improvement of Race Relations, in New York.

(Continued on Page 75)



IT'S WHAT YOU DO WITH CELLULOSE FIBRE THAT COUNTS



Write him OFTEN — Make it SHORT — Keep it CHEERFUL — SEND IT V...-MAIL

The boys want more V...-Mail, more newsy letters, more cheerful letters.

They want to know how the family fares, who's engaged, who's married. They want to know who's running the service station out on South Main Street, and why they tore the old butcher shop down.

These are some of the thousands of items that keep our men in good spirits. These are links with home — home as they remember it, home as they dream about it.

And be sure to use V...-Mail to get the news to him fresh and fast. It's cheap — only 3 cents. It always gets priority. It always flies. And

it saves your Uncle Sam precious space because 1800 microfilmed V...-Mail letters will fit into a space the size of a cigarette package.

The Oxford Paper Company is helping this cause right now, and glad to have the privilege, by making a lot of V...-Mail paper. Many other Oxford papers — from map and offset papers to Oxford Super and Mainfold Enamel — are helping in the war effort as well.

They are helping in hundreds of ways familiar to everyone. As important as any is bringing your thoughts to the boys and girls everywhere — by V...-Mail.

Included in Oxford's line of quality printing and label papers are: Enamel-coated — Polar Superfine, Mainfold White Seal, Rumford Enamel, and Rumford Litho CIS; Uncoated — Engravatone, Carfax, Aquaset Offset, Duplex Label and Oxford Super, E. F., and Antique.



OXFORD PAPER

C O M P A N Y

230 Park Avenue, New York 17, N. Y.

MILLS at Rumford, Maine
and West Carrollton, Ohio

WESTERN SALES OFFICE:
35 East Wacker Drive, Chicago 1, Illinois

MODERN LITHOGRAPHY



WASHINGTON

THE task committee of Order L-241, meeting in Washington the last three days of January, were confronted with what is said to be the most serious paper situation since the war's beginning. This gloomy situation is based on the fact that less paper was produced for printing purposes in 1944 than during 1943. A number of proposals have been advanced, and doubtless will receive consideration by the Industry Committee tentatively scheduled to meet February 19th.

Rumor, always rife immediately prior to such Industry Committee meetings when the paper situation is tight, credits this committee with a number of embryo proposals, among them a ten per cent straight cut for all but newspapers, elimination of ex-quota, and a cut in carryover provisions.

It has been the view of the War Production Board that the present 75 per cent permitted use was permission to secure the paper permitted if possible. However, constant changing of the rules generally serves to add confusion to an already confused situation. In spite of a continued critical situation on paper, it must be remembered that curtailments in manpower alone have caused a reduction in the overall consumption of paper by lithographers.

Film is Again Critical

Cut and roll film for the graphic arts is in critical supply because of increasing demands, especially for X-Ray film, by the armed forces. Lithographers in some sections have reported difficulty in obtaining film even with WPB Forms 541 and 542. In other places local WPB offices have recognized these forms. A meeting of film manufacturers and distributors and trade associations was held in New York Feb. 2 to seek a solution

Latest Capital News Affecting Lithography

to the problem of equitable distribution of the supply of film. Walter E. Soderstrom, secretary of the National Association of Photo-Lithographers, who called the meeting, stated that the consensus of opinion is that distributors and dealers could do a better job of equitably distributing film than could be done by a government agency not familiar with the lithographic industry.

Process Inks

The reported short supply of phthalic anhydride is not expected to affect the availability of litho process red or other litho inks. Colors are available for the manufacture of these litho inks other than the eosin reds which require phthalic anhydride.

The Printing and Publishing Div. of the WPB added Francis A. Sanders, assistant branch manager at Philadelphia, for the Frederick H. Levey Co., as consultant on printing inks. Robert McClelland, also of the Levey company, has also been acting as a consultant to the WPB.

Zinc Plates

Any person who does not have a quota for zinc or copper for the production of printing plates under Conservation Order M-339, and now finds it impracticable to continue in business under existing regulations, may now apply for such a quota, by letter, to WPB. The letter should specifically enumerate the kind of plate to be manufactured, facility for manufacture available, and if the granting of the request would result in an increase in manpower requirements, or, an increase over current production or new production, form WPB 3820 must accompany the appeal. Where production will not be increased, the filing of this last form

is not required. WPB, in issuing this amendment to this order, has stated that upon receipt of such applications, so far as possible, quotas will be assigned on an equitable basis with other persons in the industry.

OPA Report Form Requested

Lithographers throughout the country, during the last week in January, were in receipt of a request from OPA that they fill in and return a financial report on Form "A" and Form "B." The filling in and returning of this form is entirely optional, and is not required, but the OPA contends it is to the interest of the industry as a whole that this request meet with a 100 per cent response.

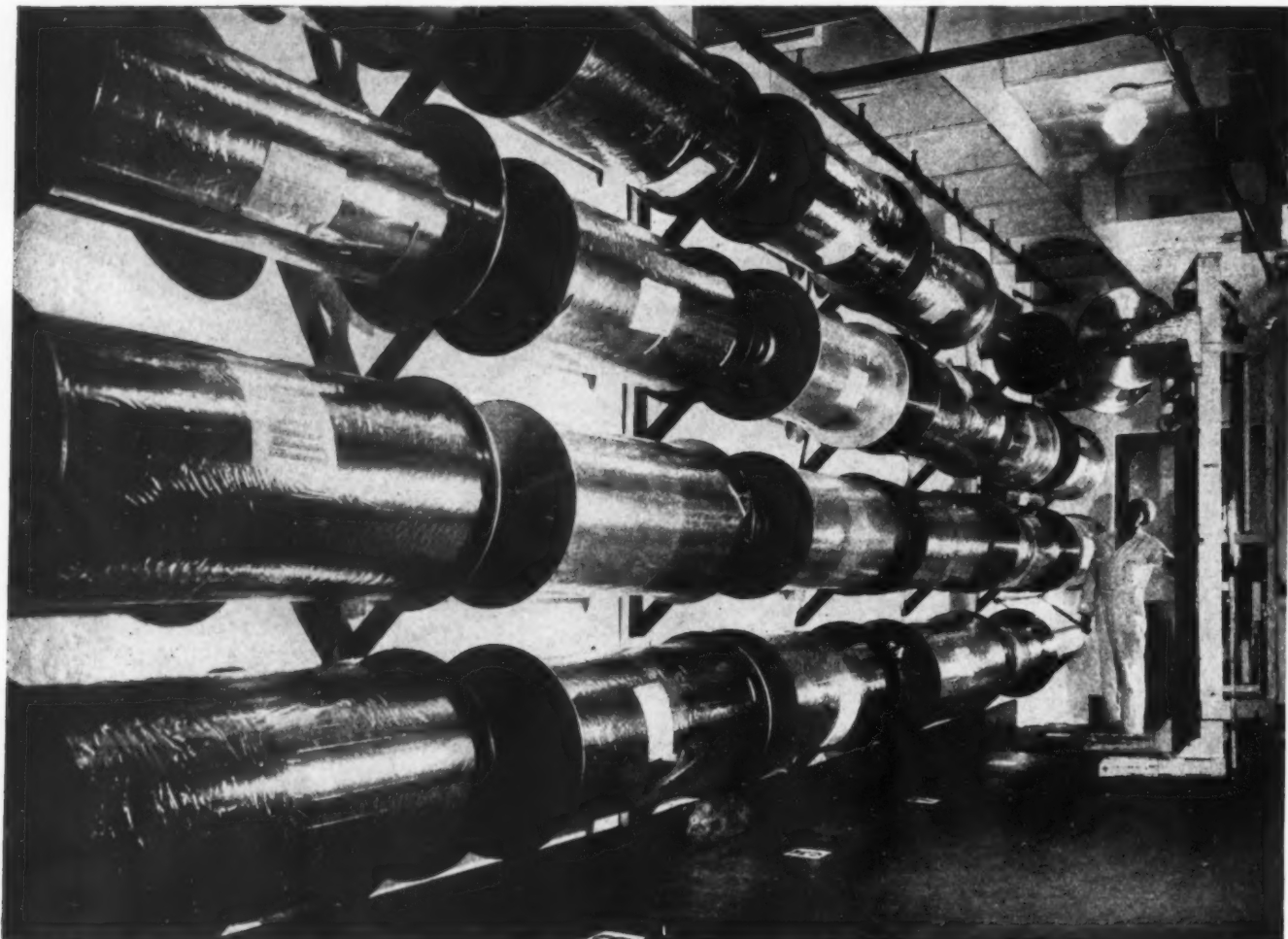
This request was made at the instigation of the Administrator of Order MPR-225. This regulation is that controlling the prices of commercial printing and for a considerable period of time consideration has been given to a thorough revision of this order. As the order now stands it controls the prices of printing in two ways:

1. The control of a price list printer, whose prices are now frozen on a price list basis to those prices of March 1942.
2. Formula control, which method states that a printer who priced by a formula of costs and mark up or other similar method during March 1942, is required to conform to the same formula and method for establishing today's prices. Under this method the printer may today add any increased cost of material, and this privilege is not granted to the price list printer.

OPA has received a number of in-

(Continued on Page 75)

(No. 6 of a series on the manufacture of Du Pont Photolith Film)



Film base marks time

THIS stopping-off place for film base is an intermediate storage room . . . one of many such vaults in the Du Pont plant.

Large quantities of crystal clear base, ready for coating with sensitized emulsions, are held in these vaults for use in manufacturing many different types of film. The label attached to each roll is a "pedigree" . . . the complete history of its production.

Storage vaults are fire-proof and spotlessly clean. Air conditioning keeps them dust free and maintains temperature and humidity at the proper levels. The base is further protected by Cellophane, which gives the rolls the crinkled appearance in the picture above.

Throughout the manufacture of Du Pont Photolith Film every precaution is taken to assure you

of a superior product. You'll like its high contrast, wide exposure latitude and quick-drying qualities. It lies flat and scribes easily. Still another feature is the exclusive packaging for both roll and cut film. This protects the film and saves time in the darkroom.

E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware.

DU PONT PHOTOLITH FILM



BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

WAR BONDS ARE AN
INVESTMENT IN VICTORY
BUY THEM REGULARLY



ABOUT THE TRADE

Burton Asks Film Investigation

Senator Harold Burton of Ohio, indicated in an address in the U. S. Senate early this month that he would ask the Senate War Investigating Committee to inquire into acquisitions of film and print paper by the Army and Navy. The Senator indicated that he was particularly interested in checking reports that the armed services have built up stocks of film far exceeding their requirements, and that as a result civilian industrial users have recently been unable to obtain supplies.

Regensteiner Announces Plans for New Plant

THE Regensteiner Corp., Chicago lithographing and printing firm, announced February 5, through its president, Nathan T. Rueckberg, plans for a postwar expansion program which involves an expenditure of \$850,000 for a new plant and equipment, and will create many additional new jobs.

The major portion of the sum will be used for enlargement of the organization's lithographic offset division. Plans are now in preparation for a four-story addition to the Van Buren Street building erected in 1937, and adjoining the main building at Jackson and Racine. It will be air conditioned throughout.

Not only have orders for manufacture of lithographic machinery been placed, but printing contracts to take most of the output of the machines have been secured, Mr. Rueckberg said. All men returning from the armed services will be re-employed, he added, and in addition, a new apprentice training program will be inaugurated.

Mr. Rueckberg pointed out that while the graphic arts trades have been

LNA Postpones Convention

The annual convention of the Lithographers National Association, usually held in May, has been postponed in accordance with the no-convention request of the government. W. Floyd Maxwell, secretary, announced February 2. Whether a meeting might be held later in the year would depend on transportation and war developments. Mr. Maxwell said.

severely hit by both loss of manpower and inability to replace machinery, the industry expects an extended period of business prosperity at the war's end. New magazines and other publications, now held in abeyance because of paper restrictions, will be sent to press, along with a tremendous volume of sales and advertising material needed to merchandise consumer goods and new products developed by war research, he predicted.

The company has also purchased the vacant land adjoining the main plant to be used as parking space and a recreation field for its employees.

First Luzon Paper Is Offset

The first overseas issue of the *Chicago Tribune* to be published for American troops on Luzon in the Philippines was produced by offset lithography on January 20. The *Tribune's* overseas editions normally are produced from plastic letterpress plates made in the U. S., but failure of these plates to arrive prompted the first edition to be produced by lithography from a single copy of the overseas edition.

LTF Surveys Training Needs

A survey is being made among lithographers by the Lithographic Technical Foundation to get an estimate of the number of trainees required for balanced employment in each job classification in the industry, it was announced during February. Results of the survey will be a guide to the educational committee, in preparing and scheduling the production of materials. The committee is headed by Harry Platt, Sackett & Wilhelms Lithographing Corp., New York.

The foundation has listed 23 courses needed for a complete educational program, and each of these courses is being "packaged" as a complete unit with all necessary books, forms, and other materials for teaching a course in school, in plant, or anywhere else.

WMC Studies Labor Shifts

The possibility of the transfer of lithographic workers from one plant to another for periods of 30, 60 or 90 days, was discussed at a lithographic meeting called in New York February 1 by the War Manpower Commission. The purpose of this shifting of labor would be to expedite the production of vital war lithography by providing the necessary labor. No action was taken, and the proposal has been dropped for the present time.

Form Los Angeles Firm

Adcraft, Inc., was recently organized in Los Angeles to handle production and distribution of the Down Town Shopping News. Owned jointly by Time, Inc., the Shopping News, and W. B. Clum, the facilities include offset equipment used in the production of the West Coast edition of Time magazine.



IS YOUR PRESS OUTPUT DOWN?

When running schedules get behind, don't blame yourself too much. There are many war time handicaps that reduce production speeds.

But don't multiply bad conditions by using rollers that are over-age or out of condition. Good rollers permit faster running speeds and keep impressions clean longer even when war time papers and inks are used.

Check your rollers now. Replace if there is a suspicion of inefficiency. Order Bingham's **SAMSON** (Vulcanized Oil) Offset Rollers or Bingham **LITHO-PRINT** Offset Rollers. The Bingham representative nearest you will serve you promptly.

SAM'L BINGHAM'S SON MFG. CO.

Roller Makers Since 1847

Manufacturers of Printers' and Litho-Offset Rollers

CHICAGO 5

Atlanta 3
Cleveland 14
Dallas 1

Des Moines 2
Detroit 10
Houston 6

Indianapolis 2
Kalamazoo 12
Kansas City 6

Minneapolis 15
Nashville 3
Oklahoma City 6

Pittsburgh 3
St. Louis 2
Springfield, O.

N. Y. Litho Club Elects Sullivan, Sees Demonstration

WALTON W. SULLIVAN, Tooker Lithograph Co., was elected head of the Litho Club of New York, for 1945, at the club's annual meeting, January 24. Mr. Sullivan, who succeeds William H. Carey, Sweeney Litho Co., as club president, has served as vice president for the last two years, and prior to that was secretary of the club. Other officers elected at the meeting were Laurence Littman, National Process Co., vice president; Henry Bischoff, Oberly & Newell, secretary; and Oscar Falconi, Maverick & Wissinger, treasurer. The latter was re-elected. Retiring secretary is Peter A. Rice, Industrial Litho Co.

Members of the board of governors include, besides the above new officers, Mr. Carey; Walter Lang, Lang & Preu; Herbert Roberts, Commercial Decal; Joseph A. Caruso, Business Letter Service; Eugene Martens, Boro Offset Corp.; Rubin Wohl and William Steinruck, Grinnell Lithographic Co.; Joseph Stover, Max Birner; Phil Quartararo, Kindred MacLean & Co., and Ted Broadston, Broadston Litho Supply Corp.

A demonstration of the development of the new Ansco color film was the feature of the January meeting which was held at the Building Trades Club, and Robert Patterson of that firm described the film, how it works, and discussed the basic principles of color formation. He was assisted in his presentation by Fred Wentzel, Philip M. Mikoda, and William Balch, all of Ansco. About 80 attended.

Ten new members were admitted to membership in the club. They are: Michael A. Sisti, General Reproductions, Inc.; William F. Schmidt and Walter J. Peterson, Consolidated Lithographing Corp.; Andrew C. Kolba, Mercury Litho Corp.; Alfred J. Sanger, Perrie Press; Harry Stubenwall, Kindred, MacLean & Co.; Walter S. Weber and John L. Muir, Weber & Muir; and Alfred R. Suk and Harold Lang, Columbus Litho. In the annual report, distributed at the meeting in the form of a folder, it



Walton W. Sullivan

was reported that 40 new members were inducted into the club during 1944, not including the above named men.

The next meeting of the club is Wednesday, February 28, at the Building Trades Club, when Norman A. Mack, technical director of Roberts & Porter, Inc., and a contributor to MODERN LITHOGRAPHY will be the speaker. (A complete report of Mr. Mack's litho club schedule appears on another page.)

Hoe Profits, Sales Down

A decline in profits for the fiscal year ending September 30, 1944, as compared with the previous year, was shown by the report of R. Hoe & Co., New York, made through its president, Harry M. Tillinghast. Profits for the previous year were \$664,353, and in the year ending in September, 1944, were \$502,878. This was after all charges, including federal income and excess profits taxes of \$2,375,000 and a reserve for renegotiation. Sales in the 1944 fiscal year were \$16,509,360, compared to \$18,064,329 in the preceding year.

Vance R. Hood Dies

Vance R. Hood, 50, president of Zeese-Wilkinson Co., Long Island City, N. Y., lithographers, and an executive of other firms in the graphic arts field, died January 20, in a New

York hospital. Mr. Hood had been ill about a month following a heart attack. In addition to his connection with the lithographing firm, he was also head of the Vance R. Hood Co., New York, dealers in printing machinery, and was an executive of the C. J. Fleming Co., Norwood, Mass., bookbinders. Mr. Hood was a native of Illinois, and served in the navy in the first World War. He leaves a widow, a son and daughter, five brothers and five sisters.

Chicago Craftsmen Top 600

Membership in the Chicago Club of Printing House Craftsmen passed the 600 mark at the January 16 meeting, when 16 new members were inducted. Included in the group were George J. Luehrs, vice president, Peerless Litho Co., and Le Roy A. Solberg, secretary, the Regensteiner Corp. January's large class of new members had been topped at the December meeting when a class of 21 was initiated. Included at the Yule time affair were George W. Benton, western manager of the Lithographers National Association; John C. Allen, vice president of J. W. Butler Paper Co., and Alvin W. Reitz, of International Printing Ink's sales and service staff.

Howard N. King, typographic counselor for the Intertype Corp., was speaker at the Chicago Club's January gathering, his topic being "Typography for Tomorrow." An exhibit of "Modern Typography," prepared under the direction of Educational Committee chairman Roy J. Kirby of American Type Founders, was on display during the evening. April 17 has been scheduled as "Offset Night," it was announced.

D. L. Luke, Jr. Heads Westvaco

David L. Luke, Jr. was elected president of West Virginia Pulp & Paper Co., during January, to succeed Thomas Luke, who retired after a record of 50 years with the company. David Graham was elected treasurer to succeed Adam K. Luke, who also retired after 56 years of service. Both of the retiring men were re-elected to the directorate.



WHEN IT'S GRAINING



AGSCO ABRASIVES ASSURE BEST RESULTS

LITHO PLATE GRAINING SUPPLIES

AGSCO GRAINING GRIT
WAUSAU FLINT QUARTZ
SILICA GRAINING SAND
T S P CLEANER
GRAINING ORE

SILICON CARBIDE
ALUMINUM OXIDE
STEEL GRAINING MARBLES
GLASS GRAINING MARBLES
PUMICE

————— AND —————

AGSCO-TUFF-STUFF GRAINING MACHINE LINING

—————

AMERICAN GRADED SAND CO.

2512-18 GREENVIEW AVENUE

CHICAGO 14, ILLINOIS

Display Research Program of POPAI, ANA, Begins

THE program of the newly formed Display Research Committee, jointly created by the Point of Purchase Advertising Institute and the Association of National Advertisers, got under way January 9 at a meeting held in New York. The principal talk of the meeting was given by Albert E. Haase of the Institute of Public Relations, a former member of the board of directors of POPAI, and one of the directors of a study issued in 1937 by the Advertising Research Foundation under the title of "Window Display Circulation and Market Coverage."

Mr. Haase stated that the ANA has been a leader in accelerating the special purpose group movement in American business, and has had a hand in the creation of such special purpose groups as the Co-operative Analysis of Broadcasting; the Traffic Audit Bureau; the Joint Study of Copy-Testing Methods; the Continuing Study of Newspaper Reading Habits; the Advertising Research Foundation; and the War Advertising Council."

Mr. Haase then pointed out that the special purposes of the Point of Purchase Advertising Institute are two in number: (1) Research and study of point of purchase advertising—meaning both retail store exterior and in-

terior advertising; and (2) the dissemination of knowledge so obtained.

The main portion of Mr. Haase's talk was concerned with a suggestion that the new A.N.A. committee in setting up a research program for the Point of Purchase Institute, take a leaf from the experience of other special purpose groups in whose formation and programs he had participated. After making this suggestion, Mr. Haase declared that he knew from much reading of past studies and reports on point of purchase advertising that the subject has a record which should be consolidated, evaluated, organized and put to use.

Following the meeting, the advertisers present attended a luncheon given by POPAI and presided over by George L. Rose, Mounting & Finishing Co., president of the Institute. Mr. Rose called special attention to the fact that now, more than ever, the user and producer of display advertising should back up the war effort by including that theme in all advertising copy.

John M. Paver, vice president and general manager of the National Outdoor Advertising Bureau, spoke on the history of display advertising circulation research up to the present and its implications to be considered in future study of the medium.

Chicago Offset Estimating Course Enrolls 22

ENROLLMENT for the third annual offset estimating course, sponsored by the Graphic Arts Association of Illinois in Chicago, numbered 22 at the opening session, early in January. Included in the class were representatives of some of Chicago's largest lithographing concerns, and also a goodly number from letterpress companies which, according to Wilbert Newton of the Association's staff, are planning to add offset equipment to their facilities when available.

Arthur A. Stuebe, production manager of the Cuneo Press, is instructor

in the course but under this year's revised and enlarged plan of operation he is being assisted from time to time by lecturers on special subjects, drawn from plants in Chicago and elsewhere.

Norman Mack of Roberts & Porter was scheduled for a talk on platemaking at the January 25 meeting and that evening's program included showing of two films provided by the Harris, Seybold, Potter Co., and the Miehle Printing Press & Mfg. Co.

An inspection tour of a Chicago litho plant was to be arranged for the

Feb. 15 meeting and other interesting features are being planned for the future, Mr. Newton said. At the insistence of lithographers, he added, the title of the project will be revised next year to identify the course as one in the estimating of "offset lithography."

Predicts More Displays

The Lithographing industry will benefit by the federal ban on conventions, Stanley J. Fairweather of General Exhibits & Displays, Inc., Chicago, believes. Addressing the Chicago Industrial Advertisers Association last month, Mr. Fairweather predicted that to compensate for the loss of promotional advantages enjoyed at conventions and trade shows, "more display work will be done in stores of distributors and dealers." Educational exhibits, too, will be prepared on an elaborate scale, he declared, for use of salesmen and for routing to various points for showing. "In short," he declared, "displays can and will be used in many ways apart from trade shows."

Chicago Fund Tops Quota

Contributions of the Chicago graphic arts group to that city's recent community and war fund campaign aggregated \$143,000, 110 per cent of the quota assigned to the industry. Solicitation of funds was directed by Edward Lennox, president of American Colortype Co., who had a staff of forty "captains" to assist in direct contact with companies, executives and employees of printing and allied firms.

Chicago Old Timers Meet

Fred J. Hagen, Chicago lithographer and executive of Workman Mfg. Co., was one of the speakers at the 60th annual reunion of the Old Time Printers Association of Chicago, held January 20 to honor Benjamin Franklin's 239th birthday anniversary. Also on the speaker's list was Gracie Oakes, head of Process Color Plate Co., developers of plastic and rubber printing plates.

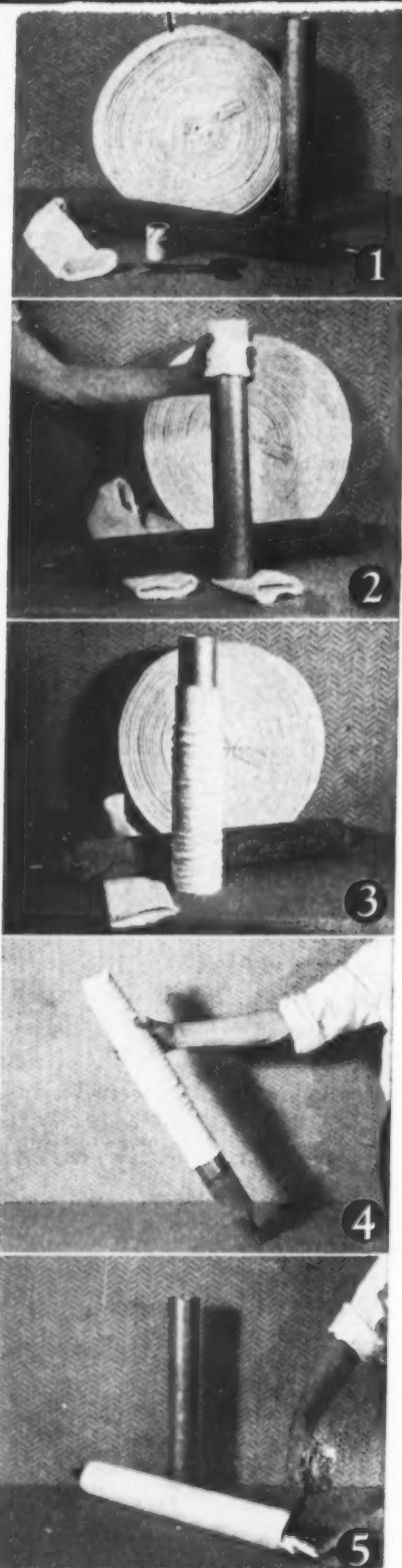


GODFREY ROLLER COMPANY

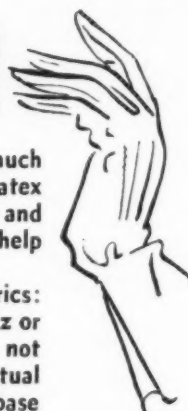
WILLIAM P. SQUIBB, President

211-217 N. CAMAC ST.

PHILADELPHIA 7, PA.



PULL ON LIKE A STOCKING - - FIT LIKE A GLOVE



The use of seamless tubing does away with much waste in the covering of dampening rollers. Aquatex and Dampabase are patented fabrics designed and introduced by Godfrey Roller Company to help solve the problems of dampening control.

Among the outstanding advantages of these fabrics: No seams to induce streaking, they throw no fuzz or lint, they are of uniform thickness and will not creep, may be washed on or off the rollers. Actual experience in plants using Aquatex and Dampabase shows an increase in the average life of rollers up to 100 per cent.



- 1 Everything that is required: a roll of material, a metal tube, scissors, needle and thread.
- 2 Cut Aquatex or Dampabase to length. Thread it completely through the tube. Turn it down over the outside edge of the tube.
- 3 The transfer tube with the material placed over it.
- 4 Place the transfer tube over the roller. Then, holding the Aquatex or Dampabase on one end of the roller, slide the tube off the other end of the roller.
- 5 Cut off excess material and sew other end.

Covering time, less than 3 minutes

GODFREY ROLLER PRODUCTS

COMPOSITION ROLLERS

the best composition roller for fine printing results

RUBBER ROLLERS

the roller for newspaper, offset, water color, or general printing

VULCANIZED OIL ROLLERS

the rollers for offset lithography and letterpress distribution

AQUATEX

the most widely used seamless dampening cover on lithographic presses

DAMPABASE

the resilient undercover for lithographic presses

TABLETINE

the padding glue which sticks and holds

LEATHER ROLLERS

GRINDING AND POLISHING

all types of rubber, vulcanized oil and leather rollers

"RED HEAD" COATING COMPOSITION

MAKE-READY PASTE

TYPECLEAN AND BLANKET WASH

PAD TEX

the cold padding cement.

Distributors throughout the world

ROLLER MAKERS FOR 80 YEARS Lithographic — Composition — Newspaper — Varnish — Lacquering — every kind of roller required for good printing and lithography.

Philadelphia Club Holds Annual Quiz Session

THE cash register did not ring up many dollars for questions missed by the "board of experts" at the annual Quiz Night" held January 22 by the Litho Club of Philadelphia, as the men were able to answer almost every question put to them by members and guests. About 95 persons attended the dinner meeting held at the Poor Richard Club.

Those on the board to answer questions were John Whitecar, Alpha Lithographing Co., on camera work; Herman Hanselman, Penn Lithographing Co., on plates; Anthony Capello, Jos. Hoover & Sons Co., on presswork; Robert Pollack, Godfrey Roller Co., on rollers; and Vincent Subenski, Superior Printing Ink Co., New York, on inks. John Knellwolf,

United Lutheran Publishing Co., club treasurer, had charge of the cash register, and rang up the money for questions missed.

Four new members were inducted into the club. They are Joseph Marx, Marx Stationery and Printing Co.; Herman P. Miller, Jr., Horace Temple & Co.; H. J. Pitt, C. E. Howe Co.; and Robert Inglis, Executive Engineers, Inc.

For the club's next meeting, Monday, February 26, a double feature program is planned. S. G. Hall, Graphic Arts Division of Eastman Kodak Co., will talk on recent developments in Kodachrome reproduction, and Norman A. Mack, technical director of Roberts & Porter, Inc., will discuss platemaking.

Organize Philly Litho Co.

The Philly Litho Co., located at 316 North Marshall St., Philadelphia, was organized during January by Robert E. Headley and Clarence E. Kellerman. Mr. Headley who is president of the new firm, was formerly associated with Majestic Press, Philadelphia lithographing firm, and is a director of the Litho Club in that city. Mr. Kellerman, who is secretary-treasurer of the company, was also associated with Majestic. Both men have been in the lithographic trade for many years.

Facilities at the newly opened shop include a 22x34" Harris press, a 20x24" camera, 120 and 150 line screens, whirler, vacuum frame and other equipment. Mr. Headley stated that a general line of color and black and white work was being done, and that government printing was also being produced.

Stern Man Writes Articles

Don Molitor, Edward Stern & Co., Philadelphia printers and lithographers, is currently writing a series of articles on printing and lithography for *Printers Ink*. The first of the series appeared in the January 19 issue, and discussed the effects ob-

tainable from duplicate halftones overprinted in two colors in either letterpress or lithography.

McCutcheon Heads Ink Group

Robert McCutcheon, McCutcheon Bros. & Quality, Philadelphia, was re-elected president of the Philadelphia Printing Ink Manufacturers Association recently. Other officers reelected to serve in 1945, were: vice-president, Howard Wilson, Allen & Wilson Co.; secretary and treasurer, George Gerwitz, and assistant secretary, Joseph M. Goldberg, both of Crowe Printing Ink Co.

Heads Printing at Carnegie

Laurance B. Siegfried, university printer and associate professor of journalism at Syracuse University and long a prominent figure in printing and publishing circles, has been appointed professor of graphic arts and head of the Department of Printing at Carnegie Institute of Technology, effective July 1. It was announced during January. Professor Siegfried succeeds Glen U. Cleeton, who recently was made director of another division at Carnegie, but will continue as chairman of the depart-

ment of printing endowment fund campaign, for which a goal of \$500,000 by July 1, 1946 was recently announced. Carnegie is the only college in the world that grants a degree in printing.

Kehoe & Lau Seek More Space

Kehoe & Lau, Chicago's firm of "Lady Lithographers," is making plans to either buy or build in the postwar era. Orders for a new Harris offset press and other additional equipment have been placed, Miss Jessie M. Kehoe told MODERN LITHOGRAPHY and the problem of where to put it is being given concentrated study by herself and her sister, Mrs. Mildred K. Lau. Present quarters have been inadequate for some time and production of the steadily growing business has been seriously hampered, Miss Kehoe said. A location with twice the present floor space has been sought and the possibility of obtaining title to a factory structure ready built after war production ceases, is being canvassed. Failing in this, Miss Kehoe said, the firm will erect its own plant on designs adapted to their special needs.

To Hoe Offset Press Division



George G. Carnegie, Jr., (above) has been appointed assistant manager of the Offset Press Division of R. Hoe & Co., Inc., New York, Arthur Dressel, vice-president and general sales manager, announced in January. C. W. Dickinson, a familiar figure in the lithographic trade for the past 40 years, is manager of the Offset Press Division. Mr. Carnegie joined the Hoe company about five years ago. T. J. Gutman, formerly in the offset division, is now assistant to Mr. Dressel.



Easy to handle! These days of rushed work and labor shortages, no wonder so many smart lithographers save money, time and headaches with Ansco Reprolith Films! See why:

- extra-tough* emulsion prevents scratches from mishandling. That lets you work faster, without danger of costly "repeats."
- all* Reprolith films have anti-halation backing that disappears quickly in processing, leaves no stain even if fixing-time is cut.
- wide latitude in development, and reasonably wide

latitude (for a high-contrast film) in exposure, make it unnecessary to "shoot over" because of minor errors in exposure, development temperature, or partial exhaustion of developer.

—they dry *quickly*. And they dry **FLAT!**

Hard to beat! Negatives made on Ansco Reprolith Films have extremely high contrast and resolving-power, crisp half-tone-dot quality. They make the very finest plates with the very minimum of retouching. Try them—to make your *next* job *easier!* **Ansco, Binghamton, New York.** A Division of General Aniline & Film Corporation.

ANSKO REPROLITH FILMS

EASY TO HANDLE . . . HARD TO BEAT

Baltimore Club Meets Feb. 19

M. G. Gardner, technician of the metal coating section of Pittsburgh Plate Glass Co., will discuss interior and exterior coatings used in metal lithography, as the feature of the February 19 meeting of the Litho Club of Baltimore. Indications were that this talk would be of special interest to the members of this particular club because a large number of the men are engaged in metal lithography. The meeting will be at Hotel Emerson with dinner at 6:30 p.m.

At the meeting January 15 the club heard Fred Wentzel of Ansco who gave an actual demonstration of the development of Ansco color film.

Committees for the new year were announced, and they are: constitution and by-laws—J. Albert Caldwell, Young & Selden Co.; H. H. Starks, Baltimore Paper Co.; G. A. (Buck) Frank, Crown Cork & Seal; and Ken Bitter, Gamse Lithographing Co.; initiation and ritual—William Garten, Owens-Illinois Div.; A. H. Miller, Bingham Bros. Co.; Mr. Bitter and E. W. Parker, Parker Metal Decorating Co.; visiting committee—William Lambdin, Arthur Thompson Co.; Mr. Parker, G. L. Gisriel, Gamse Litho; and Fred C. Wikoff, Sinclair & Valentine Co.; membership and attendance, Lloyd Bowden, Owens-Illinois; Lloyd J. Ford, Harrigan Roller Co.; R. W. Sulzer, IPI; and Louis A. Tamb, Fuchs & Lang Mfg. Co.; program—Otto Molz, American Bank Stationery Co.; and Mr. Tamb; entertainment — Mr. Miller; Norman W. Heath, Photo Litho Plate Graining Co.; J. E. Waltz, Sinclair & Valentine; and Mr. Parker. In each of the above committees, the first name given is the chairman. Mr. Tamb continues as publicity chairman.

Mr. Tamb announced that a double feature program is scheduled for the club's meeting March 19. Wade E. Griswold, executive director of the Lithographic Technical Foundation will be the speaker, and an additional feature will be the showing of the sound movie "Advancements in Printing Press Design," showing

close-ups and slow motion pictures of the new two color offset press of the Miehle Printing Press & Mfg. Co. The March meeting is also scheduled for the Emerson Hotel.

Crown Gives Service Awards

Twenty employees of the litho department of Crown Cork & Seal Co., Baltimore, were honored for varying periods of service with the company at the annual service award dinner held January 23 at the company's restaurant. Gold pins are given to employees completing 25 years of service, while employees receive silver and bronze pins on completion of 20, 15, 10 and five years, under the Crown program.

In the 25 year group this year were Edwin A. Steinwedel, litho superintendent and president of the Litho Club of Baltimore, Bal Mandryck, and Ed Grogan. In the 20 year group were Thomas Dukes, Edward Crogran, Norris Johnston, John Snider, and Henry Crusse. Vance Holden was the only one in the 15 year group, while the 10 year group comprised Carroll Weber, Frank Frauth, John Nollmeyer, John Phillips, Joseph Phoebus, William Riefner, Bernard Jenkins, and Ed Potocki. In the five-year group were Louis Stewart, Bud Hartman, and Al Eckhart.

Cincinnati Litho Club Meets

The newly organized Litho Club of Cincinnati was scheduled to hold its next meeting February 13, at Shuler's Restaurant, Reading Road. William H. Jones, Progress Litho Co., club secretary-treasurer, announced.

Charter members of the club, besides Mr. Jones, are Clifford Hebbeler, Hennegan Co., club president; Al Meyer, Rainbow Litho Co., club vice president; J. O. Sanker, U. S. Playing Card Co.; Frank Miller, Strobridge Litho Co.; Al sides, Progress; Fred Westermier, Foto-Lith, Inc.; H. Taylor, Mailway Co.; John Dreihls, Gibson & Perin Co.; Frank Peterson, Foto-Lith; and H. A. Gruner, Westerman Printing Co.

Donnelley Man a General

Maj. General Charles C. Haffner, former treasurer of R. R. Donnelley & Sons Co., Chicago, commanded the 103rd Inf. Div., first unit of the U. S. 7th Army to crash into Germany, according to recent revelations in press reports from overseas. Entering into federal service in March, 1941, as a lieutenant colonel with the 124th Field Artillery, Illinois Nat. Guard, Gen. Haffner was promoted to colonel, then to Brigadier General in command of the 58th F. A. Brigade, and finally to his present rank. He is believed to be the first civilian soldier to command an American combat division since the Civil War.

R. I. Caspers, Chicago, Dies

Raymond I. Caspers, founder of Caspers Tin Plate Co., Chicago metal lithographing concern, died January 32 at St. Luke's Hospital, Chicago, after a long illness. Mr. Caspers, who was 66 years old, has been associated with the steel industry since 1896 and opened his own company in 1922. Lately he had held the position of co-chairman of the board and secretary of the organization.

Metal Litho to Regain Lead

American Can Co. has indicated its belief that the tin can will hold its own in competition with glass and folding box containers by an announcement that the postwar level of employment in its five Chicago plants will exceed the normal pre-war average by 16 per cent. In one plant an increase in employment of 62 per cent is planned and at the other extreme is another plant where the gain will be only 7 per cent, according to Gordon H. Kellogg, company vice president. At the Proviso, Ill., plant, west of Chicago, where cans and advertising signs are lithographed, he said, an increase of 12 per cent in employment is planned.

Canners Cancel Convention

The National Canners Association canceled its annual convention, scheduled for February 4 to 6 at Chicago.



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No Relief from Pulp, Paper Shortage Now In Sight as Inventories Dwindle

NO relief from present pulp and paper shortages, and possibly a worsening of the situation, is indicated in a statement issued late in January by the S. D. Warren Co., Boston paper manufacturers. The statement, which summarizes the paper supply situation and makes some predictions on what may be expected, follows:

From present indications, there is little possibility of any substantial easing in the shortage of paper making raw materials during 1945. As a result of the favorable progress by our Armed Forces during the opening weeks of the European invasion last summer, most of us had ventured to predict that the industry would pass over the worst of the shortage some time in the fourth quarter of 1944. With the turn of military events in Europe, it has become increasingly evident that hostilities will be prolonged, military requirements of pulp and paper will be expanded, and that paper supply and demand disparities will be intensified.

Pulp "authorizations to use" for the first quarter of 1945 are on substantially the same basis as they were for the fourth quarter of 1944. However, inventories have been declining and the authorizations and allocations made for the first quarter are based on only a five-day average inventory. The industry will probably be able to struggle through the first quarter with fairly high volume of production, but in view of the tight supply and diminished inventories, it is to be expected that mills from time to time will lose production because pulp failed to arrive on time.

In connection with the allocation of the 1st quarter, it is important that the Federal Economic Administration requested an allocation of 90,000 tons of wood pulp for the liberated areas which request was turned down. Had

this request been allowed, it would have meant the shutting down of some 50 converting mills, or the increase of withholding assessments against integrated mills from the present 15 per cent to 25 per cent. Paper will be furnished as required by FEA, but every effort will be made to screen carefully all requests. We do not believe we can count on such requests for pulp being turned down indefinitely. One of the factors permitting the turn down at this time is the lack of available shipping space. Such shipping space may be available at a later date when the matter can be reopened.

The industry will also have to reckon with an increase of 50 per cent in nitrating pulp requirements by June 1st. If the war is not over in the first quarter, the paper industry will have to pull in its belt several notches.

The sudden realization that the optimistic outlook was premature came when it was evident that the war in Europe would not end in 1944 as hoped. The optimistic views held up to last November have now been displaced by more conservative opinion that the paper situation will not improve to any material extent until about the end of 1945.

In the meantime every effort should be made by all of us in salvaging every pound of paper as figures for recent months are still falling below the necessary levels. This is most important. So it is not going to be easy to operate this year. We shall have to exert all our ingenuity and co-operation in this difficult period.

Kirby, Bemlott, Join F & L

Philip J. Kirby and Albert C. Bemlott, both formerly connected with the lithographic industry, have joined Fuchs & Lang Mfg. Co. Div. of General Printing Ink Corp., New York. Robert J. Butler, F & L general man-

ager, announced January 25. Mr. Kirby has been appointed New England branch manager, succeeding the late M. A. Pickering. He has had 25 years of lithographic experience, having been associated with Travelers Insurance Co., and more recently with Kellogg & Bulkeley Co., Hartford, Conn. Mr. Bemlott, fills the post in the midwest left vacant by the recent death of T. J. Seiler. Mr. Bemlott was previously connected with the Louis F. Dow Co., and prior to that was with Brown & Bigelow and Buckbee Mears, both of St. Paul, Minn.

Detroit Group Studies Contract

A discussion of lithographic wages and the proposed contract with the union were the topics of discussion at the January 17 meeting of the Employing Lithographers Association of Detroit, held at the Olde Wayne Club. Graphs showing comparisons of letterpress and lithographic wages in six states were studied. David Safran, Safran Printing Co., secretary of the association, reports that it is expected that a contract favorable to both parties will soon be completed. The group's next meeting is scheduled for February 21. It will be a luncheon meeting held at the same place.

Sixth Forbes Man Dies

The death of S/Sgt. Henry V. Nothel in a Belgian hospital from wounds received during November, was reported in a recent issue of the Forbes *Hello-Gram*, employee publication of the Forbes Lithograph Mfg. Co., Boston. Sgt. Nothel was formerly of the Forbes New York sales office, and is the sixth man from that company to die in service. Sgt. Nothel had been decorated.

Sorg Holds Dinner

A joint union-management dinner, attended by 400 employees, was held recently by The Sorg Paper Co., Middletown, Ohio, to emphasize the existing cooperation between employees and management. Speakers included union representatives, and D. G. Driscoll, president of Sorg. Singing, dancing, and a program of entertainment followed the dinner.

FOR AN IMPROVED FOUNTAIN ETCH, TRY
Harris Hydrogum *and* Harris Hydro Etch

THEY OFFER YOU • pH Control—with its many advantages
• Increased plate life • Clean, sharp work

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***Resists Plugging-up
of the Grain***

HYDROGUM, used in place of gum arabic in the fountain etch, resists glazing or plugging up of the grain. On long runs the constant application of gum arabic via the fountain etch tends to eventually fill up the grain, thereby opening the door to trouble.

***Does Not Cake-up the
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Hydrogum does not cake up either the flannel or molleton dampening rollers—an important help in overcoming uneven dampening. Hydrogum does this because it is more soluble than gum arabic and its molecular structure is smaller.

***Helps to Maintain a
Constant pH***

Hydrogum helps to maintain a constant pH in the fountain. Hydrogum, because it is only mildly acid and is preserved against souring, resists any change of acidity. This is a definite advantage when compared to gum arabic. Gum arabic, standing for only a short time, often shows a definite increase in acid strength.

Hydrogum is packaged in 5-pound canisters, 25-pound drums, and 100-pound drums.

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HYDRO ETCH is packaged in crystalline form. It is chemically correct for the job it must perform, requiring only the addition of water and gum solution (Hydrogum or gum arabic).

Keeps the Plate Clean

Hydro Etch keeps the plate clean—and does so without injuriously affecting the plate or image.

Maintains a Constant pH

It is well buffered. That is, its chemical construction is such that its pH, or strength, remains constant during use. Fountain solutions react with the metal of the dampening mechanism and to some extent with the magnesium and aluminum compounds contained in some inks. Hydro Etch helps the pressman to maintain the required pH in the fountain.

***Does Not Dull the
Press Ink***

It does not dull the press ink as do many strong fountain etches, and helps to overcome many of the difficulties caused by the use of lead driers.

Hydro Etch comes in 64-ounce size packages.

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CHEMICAL DIVISION
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Young Lithographers to See Film, Elect Officers

A SOUND film in color, titled "Careers for Cellulose," dealing with the use of cellulose in paper, packaging materials and other products, will be the feature of the next meeting of the Young Lithographers Association of New York, scheduled

for Wednesday, March 14. The meeting will be held at the Building Trades Club unless the group decides on a new meeting place and announces it in the meantime. Also scheduled for the meeting is the annual election of officers. Nominations announced in January include Sidney P. Voice, Consolidated Lithographing Corp., president; Fred Hashagen, National Process Co., vice president; and H. M. Selling, Zeese-Wilkinson Co., treasurer. Nominees for the board of governors are Jacques J. Tisne, Schlegel Lithographing Corp.; George C. Cramer, Sinclair & Valentine Co.; Robert Heywood, Jr.; R. R. Heywood Co.; George C. Rufenacht, Schlegel; and Alfred Rossotti, Rossotti Lithograph Co. William Winship, Brett Lithographing Co., has served as president for the past several years. The late Ernest Radon was nominated for secretary, and the nominating committee is to report a new nominee for this post which is at present held by Mr. Hashagen.

At the January 10 meeting, at the Building Trades Club, the Young Lithographers saw two motion pic-



William Winship

tures, "Advancements in Printing Press Design," sponsored by the Miehle Printing Press & Mfg. Co., and "The Aftermath of War Production." Charles P. Titsworth and William J. Hogan, of the Miehle company, were present to answer ques-

Ernest O. Radon, Brett, Dies

Ernest O. Radon, 50, assistant general manager of Brett Lithographic Co., Long Island City, N. Y., died as the result of heart disease, January 21, while spending a weekend skiing with New York trade friends in Massachusetts. Mr. Radon, who joined the Brett company about two years ago, was active in the Young Lithographers Association of New York and was nominated for secretary of that group at its January meeting. He was accompanied to the ski trails near Pittsfield, Mass., by Gerald Urban, of the Brett company, and Joseph E. Schaefer, Crocker Burbank Papers, Inc., who were with him when he collapsed just prior to ascending the ski trail at the beginning of the day. He was a native of New York, and attended New York University. Mr. Radon entered the lithographing in-

dustry in 1911 when he joined American Litho Co. He stayed with his sales duties there when it was purchased by U. S. Printing and Lithograph Co., and later when the label business was shifted to Consolidated Lithographing Corp., Brooklyn. He was with the New York office of Stecher-Traung Lithograph Corp., and later with Schlegel Lithographing Corp. Prior to joining the Brett company, he was with Plastic Coatings, Holyoke, Mass.

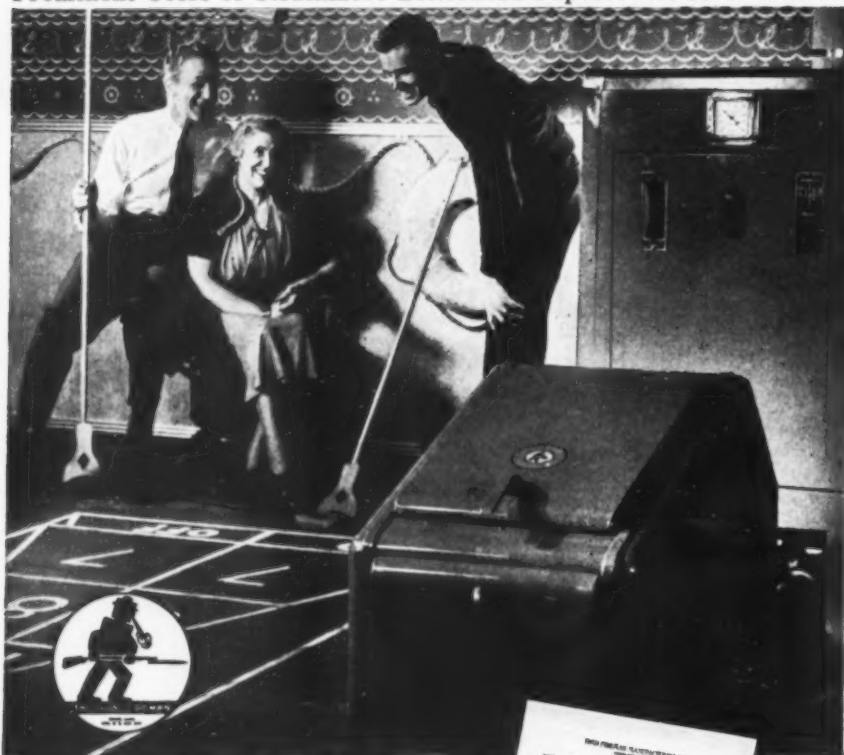
Safran Launches Publication

Volume 1, Number 1 of "The Safran Printer," house publication of Safran Printing Co., Detroit, made its appearance during January, in the form of an offset, four-page, 6x8½" folder. A feature of the first issue was an outline of the three basic methods of reproduction, lithography, letterpress, and gravure, and a discussion of each process. Another feature was a listing of postal rates and information. The back page is devoted to institutional copy on the Safran firm, which produces both offset and letterpress work. Copy states that the company has produced a larger volume of letterpress, offset, binding and mailing for the War Department than any other Detroit firm. The second issue, published late in January states that 27 Safran employees are now in the armed forces.

Lt. Bachman Gets Air Medal

Second Lieut. Charles M. Bachman, son of Frank Bachman, Bachman Reproduction Service, New York, has been awarded the air medal in England for outstanding service in the U. S. bomber forces. Lieut. Bachman who is a pilot of a Liberator, also received the Presidential Citation. Before entering the armed forces he was general manager of the lithographing company. His brother George who was also active in the firm, is to graduate from the Air Forces bombardier and navigation courses at Carlsbad, N. Mex., soon. Alvin, another son of Frank Bachman, is in charge of the pressroom at the plant, having been twice rejected by the army for faulty vision.

Prominent Users of Strathmore Letterhead Papers: No. 55 of a Series



Does your letterhead say "DEPENDABLE SERVICE"?

Iron Fireman made coal an automatic fuel. It began with a little "thing-um-a-jig"...a coal burning contraption, consisting of a hopper, a conveyor and a burning grate, used to heat greenhouses. Today, Iron Fireman includes models for every conceivable fire stoker job. It has helped fight the battle of fuel shortages in war plants. It will shortly restore to householders economical, dependable, automatic service.

The Iron Fireman letterhead, on Strathmore paper, carries the message of this service to thousands of daily business contacts. *Your* letterhead should express the standing and character of your business. With lighter weight paper a wartime necessity, quality is more important than ever. The Strathmore watermark is your assurance of that quality.

Strathmore Papers for Letterheads: Strathmore Parchment, Strathmore Script, Strathmore Bond, Thistlemark Bond, Alexandra Bond, Bay Path Bond and Alexandra Brilliant.

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TODAY'S PICTURE

Current Strathmore advertising points out how essential paper is to the war effort, features leading industries that use Strathmore in their Victory programs, stresses the point that good letterheads help maintain the reputation every firm is guarding today.

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TIME
BUSINESS WEEK
UNITED STATES NEWS
NEWSWEEK
FORBES
**ADVERTISING &
SELLING**
TIDE
PRINTERS' INK
SALES MANAGEMENT

MODERN LITHOGRAPHY

Litho Clubs to Hear Mack



Norman A. Mack (above), technical director of Roberts & Porter, Inc., Chicago and New York, and a contributor to *MODERN LITHOGRAPHY*, is scheduled to address four litho clubs during February and March. On Thursday, February 22, Mr. Mack will be the speaker at the Chicago Lithographers Club, when his subject is "Trouble Shooting." On Monday, February 26, he will open his eastern schedule at the Litho Club of Philadelphia, which meets at the Poor Richard Club in that city. His subject there will be "Margin for Error." On Wednesday the 28th Mr. Mack will be the featured speaker at the meeting of the Litho Club of New York when his talk will again be "Trouble Shooting." The New York group meets at the Building Trades Club, 2 Park Avenue. On Friday, March 2, Mr. Mack will address the Connecticut Valley Litho Club at the Bond Hotel, Hartford, on "From Where We Sit." The Connecticut club scheduled this meeting especially to hear Mr. Mack, club officers stated. Mr. Mack recently addressed a number of litho clubs and Craftsmen's clubs throughout the middle west.

Dallas Studies Offset Books

The Books by Offset exhibit and a talk by Gordon M. Hughes of Harris-Seybold-Potter Co., featured a recent meeting of the Dallas (Tex.) Club of Printing House Craftsmen. Mr. Hughes explained the lithographic process and showed specimens to illustrate the various steps in the process. The Dallas Club held its annual ladies night during January and observed the birthday anniversary of Benjamin Franklin and National Printing Week.

J. F. Costello Heads Lanston

Joseph F. Costello was elected president of Lanston Monotype Machine Co., Philadelphia, at the annual meeting of the board of directors held Jan-

uary 27. He will continue to serve as chief engineer and production manager of the company. Stanley E. Haigh who served as Philadelphia district manager for the past 25 years, was elected vice-president to succeed Mr. Costello. He will continue to supervise the operations of the Philadelphia district in addition to his duties as vice-president. George E. Nelson will continue as assistant district manager in Philadelphia. J. A. Mullarkey has been named sales manager of the company. Harvey D. Best remains as chairman of the board.

Canadian Litho Association Meets in Toronto

THE annual meeting of the Canadian Lithographers' Association was held at the King Edward Hotel, Toronto, January 26. In his annual address, George H. Houston, president of the association, indicated that the greatest problem facing the industry is the shortage of skilled help. He expressed a hope that the further training of apprentices and refresher courses for journeymen will be available for former employees when they are discharged from the armed services and return to civil life.

Mr. Houston reported that up to the present time the labor agreement with the Amalgamated Lithographers of America, which expired December 31, 1944, has not been renewed. Employers found it impossible, he said, to agree to a reduction in the work week from 44 to 40 hours in the face of the present serious shortage of skilled workers.

Mr. Houston also referred to the recent cancellation of Wartime Prices and Trade Board Order 332 and the revision of the order governing manufacture of greeting cards. The new order permits any quantity to be manufactured for which paper is available, but retains restrictions as regards limitation of sizes, price and weight of paper.

The membership of the association is now 40 active and three associate members, the largest in its history. Four new members have been added during the year.

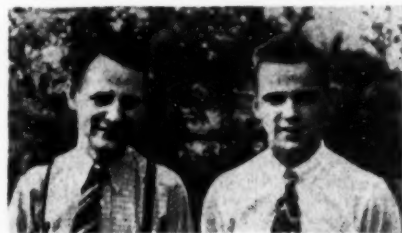
The election of the Board of Directors for the current year resulted in

Niagara Offsets Adv. Calendar

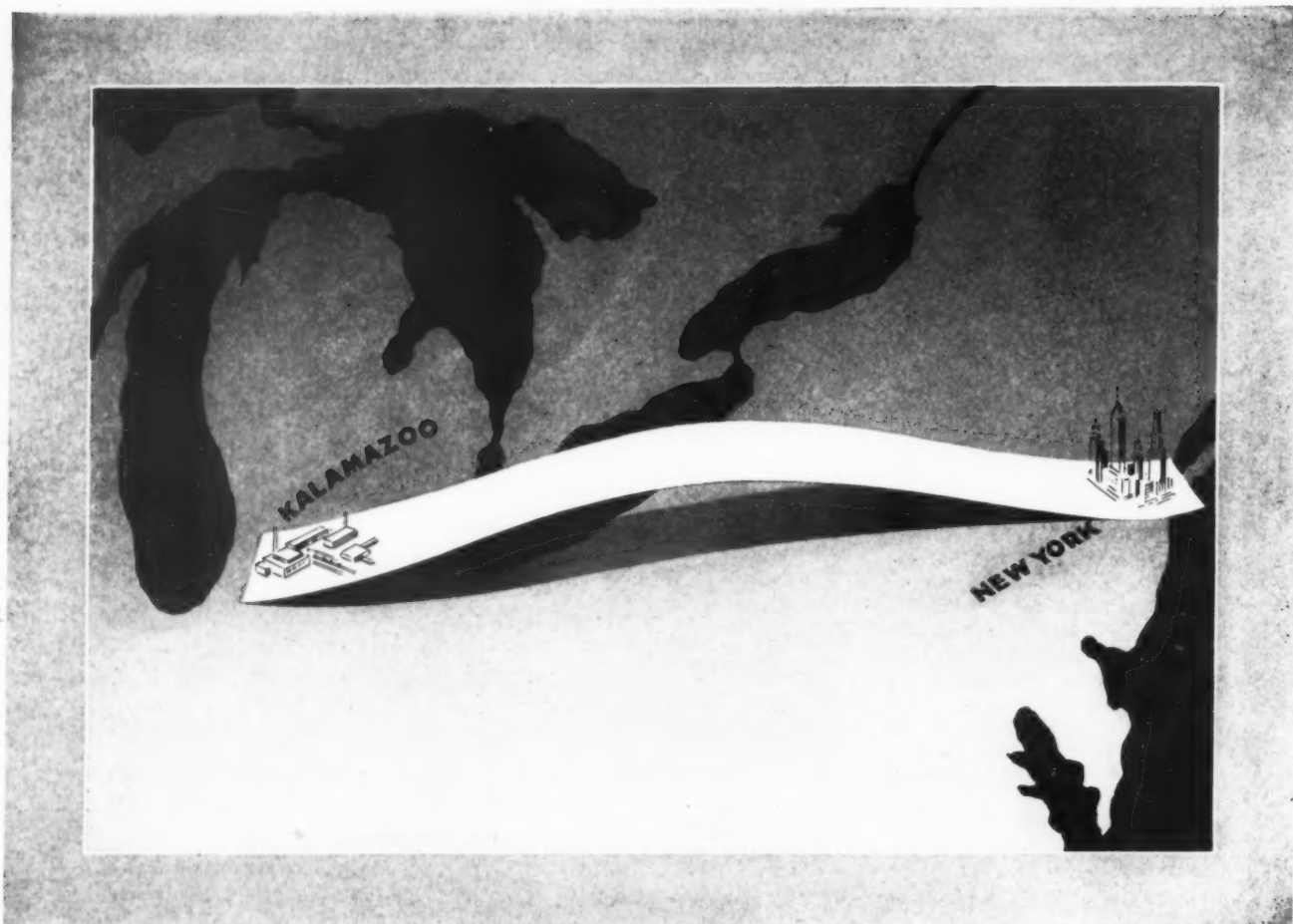
"The Story of Advertising" a 24 x 25" illustrated chart lithographed in full color by Niagara Lithograph Co., Buffalo, has just been distributed by Standard Rate and Data. The chart, produced on 100 per cent rag paper, traces the earliest known origins of advertising in English which go back to William Caxton in England in 1478. Highlights of progress for various years since that time are listed, with a series of montage paintings depicting the developments of various eras.

Messrs. R. Pierce Reid, Montreal and W. B. Hanna, Toronto, being elected for one year, Messrs. J. S. Miller, Montreal and Lebert H. Jones, London, elected for two years and Messrs. D. O. Riddell, Montreal, and C. E. Wigle, Hamilton elected for three years. At the subsequent meeting of the newly elected board of directors, George H. Houston was re-elected president for the current year and R. P. Reid re-elected vice-president; Trivice A. Tod was re-appointed secretary-manager of the association for the 19th year. J. Walter C. Taylor, Montreal Lithographing Co., was elected honorary president.

Form Father, Son Partnership



Joseph J. Brauer (left) and his son William have announced a reorganization of the Milwaukee platemaking firm of Knop and Brauer Co. The new firm's name is Brauer & Son. Mr. Brauer has served as secretary of the Knop and Brauer concern since its inception in 1937 and has carried on the business since the recent death of Mr. Knop. His work in lithography dates back to 1908. During the First World War he served in a map unit, and at the present time his son is serving in a map litho unit in the present war. Prior to the war he was employed in the plant. The company employs 36 craftsmen and produces all types of plates for the trade, having placed special emphasis on a method of dot etching.



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THE MORE POPULAR BRYANT BRANDS

COATED

CELLUGLOSS — C2S Enamel; C1S Enamel
IMPERIAL — C2S Enamel
BRYFOLD — C2S Enamel; C2S Cover
PLIABLE — C2S Enamel; C2S Cover
MILHAM — C2S Enamel; *C2S Offset Enamel;
 *C1S Litho (Gloss Ink)
SUNRAY — C2S Enamel; *C1S Litho; *C1S
 Litho (Gloss Ink)
BRYCOAT — C2S Enamel
FEATHERWEIGHT — C2S Enamel

UNCOATED

IMPERIAL — Bible; Manifold
BRITISH OPAQUE
DE SOTO — English Finish; Super; *Litho Ma-
 chine Finish; *Litho Super; *Litho Duplex
 Super; *Offset
BRYANTIQUÉ — Eggshell
BRYTONE — English Finish; Super; *Litho Ma-
 chine Finish; *Litho Super
ROCKET — *Offset
SUNBEAM — English Finish; Super; *Litho Ma-
 chine Finish; *Litho Super; Eggshell
BRYANTEER — English Finish; Super; Eggshell

The availability of these grades is restricted,
 in some cases by war conditions.

*Designed for top performance on offset presses

Working at full capacity, Bryant's produc-
 tion on its seven machines is equivalent to
 a sheet of paper fifteen feet wide that
 would reach from Kalamazoo to New York.

Such capacity, backed by nearly fifty
 years of producing "fine papers for fine
 printing" for letterpress, offset or roto-
 gravure is something to remember when
 planning your postwar program of business
 expansion.

BRYANT
PAPER COMPANY
KALAMAZOO 29F, MICHIGAN

CHICAGO SAN FRANCISCO NEW YORK



Martin Wezeman Heads Chicago Litho Club

MARTIN WEZEMAN, superintendent of Columbian Lithographing Co., was elected president of the Lithographers Club of Chicago, at the annual business meeting, January 25. James J. Spevacek, superintendent of Western Electric Co.'s offset plant, was elected vice president, Elmer Schmalholz, Chicago Planograph Co., was selected as new secretary, while Ed Hoffman, Weber Lithographing Co., was continued as treasurer. Carl Dockman of Wallace Press was re-elected a member of the Board of Governors and Harold Harpling, Curt Teich & Co., who retired as secretary, was added to the board, whose other members include the elective officers.

Mr. Wezeman, who succeeds Jack Hagen of Workman Mfg. Co., as president, held the post of vice president during the past year. Mr. Wezeman has been in the lithographing trade



Martin Wezeman

for 29 years and associated with Columbian for the past 21 years. Committee appointments and proposed new plans for the club's 1945 activities will be considered at a board meeting early this month.

UTA, Joint Committee Merge Under New Name

PRINTING INDUSTRY OF AMERICA, INC., is the name of a new trade association formed in Washington during January by the United Typothetae of America and the Joint Committee on Government Relations of the Commercial Printing Industry.

This agreement was unanimously approved by the management committee of the UTA at its meeting, January 22 and 23, in Washington. The present charter of the UTA, one of the nation's oldest trade associations, will form the corporate base for the enlarged organization. The by-laws and organizational structure will be changed to create a base for a stronger, more representative trade association for the commercial printing industry.

Full approval of the unity plans by the Joint Committee has been assured by its representatives.

Participating in the successful unity conference were: Raymond Blattenberger, Philadelphia; Donald L. Boyd, Huntington, W. Va.; and Robert H. Caffee, Pittsburgh, representing the UTA; and Carl Dunnagan,

Chicago; James F. Newcomb, New York; and Ralph Thomas, Detroit, representing the Joint Committee on Government Relations of the Commercial Printing Industry. Henry P. Fowler, general counsel of the United States Chamber of Commerce, served as adviser to the group.

Membership in the enlarged organization will be open on a democratic basis to all industry groups not now affiliated with the UTA or the Joint Committee. Provision has also been made for the inclusion on an autonomous basis of employer associations concerned solely with labor matters. These associations are to be governed by their own boards of directors and are to have representation on the board of the parent organization through directors of their own choosing.

Plans of the enlarged organization call for strengthening existing services to the printing industry and providing a program of public industrial relations. The organization will seek to promote the increased use of printing and to create a more favorable

attitude toward the printing industry on the part of buyers of printing, government officials, educators and the general public as well as to promote harmony and cooperation within the industry, including the allied trades and suppliers, according to a prepared statement. An expanded educational program will also be included.

Another function of the association will be to maintain an information center to supply the printing industry, other industries and the government with facts and figures about the printing industry.

Crown Installs Litho Equipment

Installation of new photo-mechanical equipment has just been completed in the litho department of Crown Cork & Seal Co., Baltimore. George A. (Buck) Frank, superintendent of all Crown litho operations, announced. The new equipment includes a 24" x 24" Rutherford multiple back halftone camera, and two Rutherford photo-composing machines. This equipment has replaced some of the machines shown in the photographic story of the Crown plant which was published in this magazine last May.

Porter Addresses Canadian Clubs

Harry A. Porter, vice president, Harris-Seybold-Potter Co., Cleveland, addressed two Canadian Craftsmen's clubs during January, on the history and postwar potentialities of lithography. On January 15, Mr. Porter spoke before the Montreal club, and two days later he addressed the Ottawa club. (Mr. Porter's talk on the same subject before the Newark, N. J., club was reported at some length last month. MODERN LITHOGRAPHY, Jan., Page 55.)

Cancel TAPPI Convention

The annual convention of the Technical Association of the Pulp and Paper Industry, planned for February 19-22 in New York, was canceled late in January. Other paper meetings usually held in February have also been canceled.

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1. Fixes film, plates, paper in *half the time* required with ordinary bath.
2. *Hardens emulsion* as well in 1/5th to 1/6th the time required with ordinary bath.
3. Fixes at least *twice as much* film or paper as an ordinary bath.
4. Is eliminated from film with *less washing*. Films are washed as well in 1/3rd the time required with ordinary bath.
5. Produces *clear film*, without haze, immediately after fixing.
6. Is ready to use with addition of water. No bother or time used in mixing.
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EQUIPMENT & BULLETINS

Issues Copy Preparation Booklet

PAC in Print, the 16th of a series of Printing and Advertising Clinics sponsored by General Printing Ink Corp., just issued, is devoted entirely to discussion of preparation of copy for reproduction and of the three basic processes of reproduction. The first section of the 20-page, 6x9" booklet is printed by letterpress, and describes that process as well as the methods of copy preparation for reproduction. The second section of the booklet is produced by lithography and describes that method of reproduction and discusses copy preparation for it. The last section is reproduced by gravure and discussion follows the same style.

The material on copy preparation is by Clayton Whitehill, instructor in advertising design, Philadelphia Museum School of Industrial Art. The booklet contains three reproductions of the same halftone, each by a different process, so that they may be compared. It also contains diagrams of the principles of the three types of presses as well as enlargements of the dot structures.

Credits are given, for help in the preparation of the booklet, to Walter Kaiser, Edward Stern & Co.; Andrew M. Letier, Beck Engraving Co.; Theodore Makarius, Fuchs & Lang Mfg. Co.; Joseph S. May, General Printing Ink Corp.; Charles W. North, North-Kassell Studios; W. H. Walters, U. S. Printing & Lithograph Co.; Edwin V. Winslow, Wm. F. Fell Co.; and Harry Wolfe, Davis, Delaney, Inc.

Copies of PAC in Print are available from the sponsor, 100 Sixth Ave., New York 13.

Discusses pH and Proofs

Color proofs and pH control in lithography form the subject matter for the last two issues of Harris Im-

pressions, monthly folder published by Harris-Seybold-Potter Co. Other subjects dealt with in the two issues include definitions of chemical terms, function and care of rollers, dry offset, and micro reproductions of printed matter. Copies of the folders are available from the company, 4510 East 71st St., Cleveland.

Revise Convention by Mail Data

A revised edition of the brochure "How to Conduct Your Convention by Mail" is to be issued by the Graphic Arts Victory Committee as a result of the recent ban on conventions announced by the Office of Defense Transportation. The first issue of this brochure was issued in February, 1943. The GAVC has a committee working with ODT, and much of the old material will be included in the new publication, but in addition, there will be a record of successful conventions held by mail during the last two years. The new edition will also contain pointers on how to conserve paper and hints on the best techniques to use in preparing convention by mail material. The GAVC is located at 17 East 42nd St., New York 17.

Announces Reversing Lens

William C. Huebner, Huebner Laboratories, New York, announced early in February, an image reversing lens, to supplement his earlier development of a straight line image reverser. The new lens, which will come in two series, is an additional Huebner service for the postwar period, the announcement states. Various requirements for deep etch platemaking, photostats, and photo engraving, will be met by the two reversers.

Issues Color Safety Booklet

"Color Code for Safety" is the title of the 16th folder in the Color Facts series issued by the Eagle Printing Ink Co., Division of General Printing Ink Corp. The du Pont Code illustrated in the folder offers an opportunity to standardize safety practice and to let industry at large benefit from a uniform symbolism. Copies of the folder are available from the company, 100 Sixth Ave., New York 13.

Ideal Coast Rep. Retires

Ralph E. Dickson, Ideal Roller & Manufacturing Company's representative in San Francisco, retired at the end of 1944, the company announced. Mr. Dickson has been with Ideal for 23 years and was superintendent of their Chicago factory for many years before being placed in charge of the San Francisco office eight years ago. Harry Dickson, district manager and brother of Ralph, now manages the Pacific coast territory. For the duration, the San Francisco office will be closed, and Mr. Dickson will make several trips each year to cover the territory.

Kidder Appoints Agents

Kidder Press Co., Dover, N. H., manufacturers of multicolor printing equipment, announced the appointment, during January, of U. S. and Canadian sales agents for the company's products. These agents include A. E. Marconetti, 11 W. 42nd St., and C. P. Robinson, Graybar Building, New York, who will cover the East and eastern Canada, and Harry W. Brintnall Co., San Francisco, with branches in Los Angeles and Seattle, which will serve the West and western Canada.



BLACK THAT'S BLACK WHITE THAT'S WHITE

Graph-O-Lith developer gives you negatives with both these characteristics. Never any loss of tone or detail. Always clear dot formation, because Graph-O-Lith halts development in the low densities. Does its job in hard water and won't blister your negatives.

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The Effect of Relative Humidity on Plate Exposure

NEW information and reports of new experiments in the effect of relative humidity on the exposure time which should be used in making an albumin plate are contained in a revised edition of Research Bulletin No. 6, which will be issued soon by the Lithographic Technical Foundation. In the present edition of this bulletin it was shown how the correct exposure time depends upon the humidity in the plate making department. The rate at which the dichromated albumin coating becomes insoluble under the action of light is very much influenced by the moisture content of the coating, and at low relative humidities plates must be given much longer exposures than at high humidities if the quality of the prints is to be kept uniform and the plates are to give maximum service. In this bulletin the foundation described a practical method by which the plate-maker can adjust his exposure time to compensate for humidity changes.

The experiments described covered a humidity range of approximately 25 per cent to 60 per cent. The present study will cover a greatly extended range—from 10 per cent relative humidity to 90 per cent—and in addition the results are expected to be more accurate than those obtained in the earlier experiments.

This work will be of interest to all lithographers, since occasions when the humidity falls below 25 per cent or rises above 60 per cent are not too infrequent even within the continental United States. However, to the army and navy, with lithographic units operating all the way from the North Pole to below the equator in all conceivable conditions of humidity, the work should be of especial value, and the foundation is therefore pushing the study with all possible speed. The work is being carried on by John Muth in the foundation's research laboratory at the University of Cincinnati, under the guidance of Research Director Robert F. Reed.

The study presents some rather difficult problems of experimental pro-

cedure. The hardening of the albumin coating under exposure to light is a gradual process, and precise measurement of the relative degree of insolubility of the coating is a good deal more complicated than making densitometer readings on a photographic negative. However, the foundation reports that the experimental kinks are being ironed out rapidly enough to justify expecting results reasonably soon.

The present work is only one part of a long-range program. After completing this study with albumin plates, the foundation expects, if the manpower situation permits, to make similar studies upon plates coated with the albumin substitutes now available—soy bean protein, casein, and blood albumin—and upon plates coated with new substitutes not now available. A coating less sensitive to humidity changes than egg albumin, if it were satisfactory in all other respects, would be of great value to lithographers, the foundation indicates.

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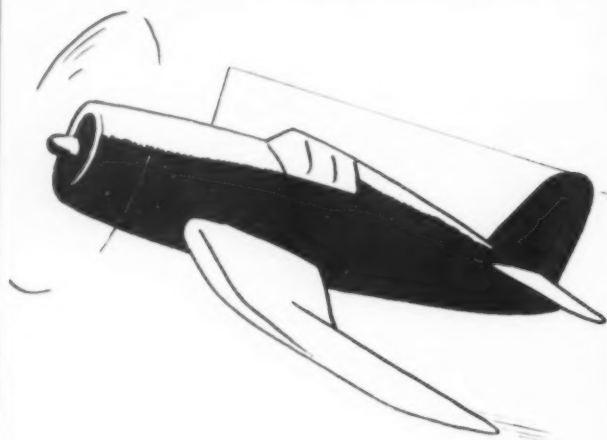
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Today, in spite of manpower shortages, the pressure of wartime printing demands faster and faster deliveries. Speed counts in every phase of your operation—camera, platemaking, presswork. And it's on your presswork that ECLIPSE DEEP-SET BLACK INK will prove a real help. Its trouble-free performance assures you of maintaining production speeds. ECLIPSE DEEP-SET BLACK is the black ink pressmen have come to count on for complete dependability, and at the same time for brilliant tones and solids. Send for a trial order and test it in your own pressroom.

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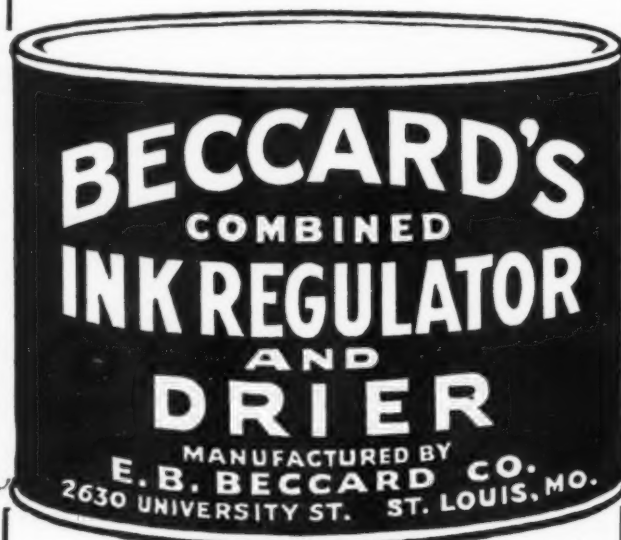
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TELL YOUR
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ABOUT IT!



Here's what Beccard's will do to those ink and paper problems in the pressroom: It's a neutral drier that will not crystalize, makes ink trap when one color is printed over another; improves distribution of inks making them lay smooth and even on solids; gives ink good lifting properties, producing sharp, clear impression when fine screen half-tone plates are used; eliminates smudgy, smeary appearance, makes ink set rapidly diminishing offset, eliminates ink from piling or caking up on plates, rollers, and rubber blankets. Beccard's does all this without darkening or weakening the color of inks. Let your pressman read this.

HUNDREDS OF LITHO OFFSET PRESSMEN FROM COAST TO COAST HAVE PUT THEIR APPROVAL ON BECCARD'S AFTER GIVING IT A FAIR TRIAL IN THE PRESSROOM.

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Connecticut Club Re-Elects Schulze, Sees Film

ALBERT J. SCHULZE, general manager of Worcester (Mass.) Lithograph Corp., was re-elected president of the Connecticut Valley Litho Club, at its annual meeting, February 2, held at Hotel Bond, Hartford. Wendell Guy, New England Printing & Lithographing Co., Bridgeport, was re-elected vice-president; Frank Poll, Meriden Gravure Co., Meriden, Conn., was elected secretary after acting in that capacity for some time; and Harold Kjoller, Rich Lithographing Co., Chicopee Falls, Mass., was elected treasurer. Mr. Kjoller succeeds Fred Paulson, A. D. Steinbach & Sons, New Haven.

The following were added to the board of governors: Clifford DuBray, Brooks Bank Note Co., Springfield, Mass.; Frank Miller, New England Blue Print Co., Springfield; Joseph Siracuse, A. D. Steinbach & Sons; and Edward Darling, National Printing Co., Thompsonville, Conn.

The feature of the February meeting was the showing of the sound film "Advancements in Printing Press Design," showing the new Miehle offset press in action. The movie was introduced by Norman T. Steed, Miehle Printing Press & Mfg. Co., who, with William Hogan of the same firm, answered questions from the floor. Mr. Hogan stated that the press will be made under the unit plan in single, two, three or four color type in sizes of 22 x 28", 29 x 43", 42 x 58" and 52 x 74".

Three young women, all employees of the Rich Lithographing Co., were guests at the meeting. They were Mrs. Doris Bowman, Mrs. Evelyn LaBelle, and Mrs. Veronica Rivest. Some club



Albert J. Schulze

members reported that these were probably the first women to attend a meeting of this club.

Mr. Schulze, who presided, announced that the regular April meeting was changed to March 2, when Norman A. Mack, Roberts & Porter, will be the speaker. This meeting will be at Hotel Bond. Another meeting is planned for May, and the date of July 21 has been set for an outing.

Spaulding-Moss Honors Caliendo

Anthony Caliendo, works manager of Spaulding-Moss Co., Boston, and in charge of their plant at 113 Purchase Street, was awarded his 20-year service pin at the recent annual party. His first position with the company 20 years ago was as a clerk in the drawing materials store.

Michael Ryan, ATF, Dies

Michael Ryan, 61, Boston branch manager for American Type Founders, died January 22, as a result of a heart attack. Mr. Ryan collapsed at his home. He had been branch manager since 1942.

BLANKOT

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A NEW REMEDY FOR AN OLD CONDITION

BLANKOT is a liquid that immediately rectifies bad conditions of rubber blankets on offset presses, whether caused by grease and oil, water, or atmospheric conditions, all of which make rubber blankets unfit for use.

Apply **BLANKOT** with a soft rag or cheese cloth

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INK CONDITIONER
Hastens and
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When the "heat" is on for press output, 033 Ink Conditioner should be in every pound of ink. It minimizes frictional heat, prevents crystallization and, because it relieves tension between ink and paper, assures better ink coverage under high speed conditions. For Litho, it relieves excessive tackiness, so that presses may be kept at normal speed.

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Send for an 8 lb. trial (as guaranteed). Write today for "To the Pressman," an interesting leaflet on uses and advantages of 033 Ink Conditioner.

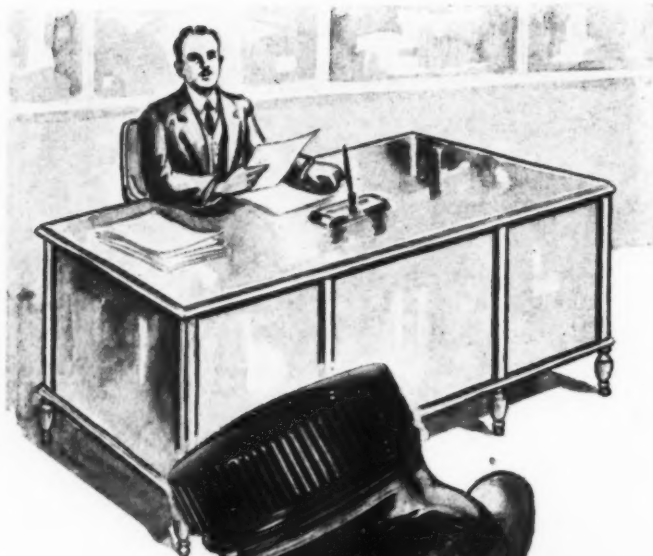
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"33" (letterpress) "0-33" (litho and multilith).

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I've
tried this
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and it is better".*



Just a glance at its beautiful, rich orange color—uniform in hue and texture—tells you that it must be uniform chemically as well. It has every reason to be so, for the Mallinckrodt laboratory and plants begin their 78th year of chemical service, and Photo Chemicals have been one of their specialties since 1867. Bear in mind: the line is complete from Acids to Zinc Stearate. When you order specify Mallinckrodt . . . ORDER BY NAME.

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MODERN LITHOGRAPHY

LFT Publishes Text on Deep Etch (Gum) Process

THE latest in the series of basic text books produced as a part of the Lithographic Technical Foundation's educational and employee training programs, is "Offset Platemaking—Deep-Etch (Gum) Process." It was published February 1, and is now being distributed to members.

This text is prepared in the standardized lithographed style adopted by the Foundation under its new program. It represents an authentic and up-to-date treatment of the subject and supplies detailed information on the deep etch process, broken down into simplified reading, teaching or training lessons.

In it are embodied the latest developments as covered in the Foundation Research Bulletin No. 14, dealing with an image that washes out with water and a moisture removing lacquer. These improvements have been the result of Foundation research on behalf of the armed services and

the industry to offset shortages of such vital materials as alcohol and to overcome certain production handicaps.

The text also contains valuable information on graining and graining materials not previously published.

Within the next month, additional Foundation publications will include a new basic text on Lithographic Press Operating No. 1 and Shop Manuals on Inking System, Press Blankets and Feeder and Delivery for Offset Presses. Basic texts on Stripping (Black and White) and Lithographic Press Operating No. 2 are said to be in an advanced stage of production.

Arthur R. Schulze Dies

Arthur R. Schulze, 64, who spent his lifetime in the lithographic industry in New England, died unexpectedly January 11, after a short illness.

Mr. Schulze, was the father of Albert J. Schulze, general manager of Worcester Lithograph Co., Worcester, Mass. The elder Mr. Schulze was employed by Boston Bank Note Co. for some 30 years as a stone engraver and litho artist, and retired some years ago. However, when the manpower shortage became acute, he returned to the trade, joining his son's company.

Mr. Schulze was a native of Springfield, Mass., and was the son of a lithographer who practiced the trade in Central Europe.

Fox Press Re-elects Rosenthal

Simon M. Rosenthal, was re-elected president of Fox Press, Inc., Hartford, Conn., lithographing firm, and in addition was named treasurer, at an election January 11. He will continue as general manager. Saul Weber, who is serving in the army, was re-elected vice-president, and William Rupp was elected secretary of the firm.

Announcement— Now Comes

THE IMAGE REVERSING LENS to augment the **STRAIGHT LINE IMAGE REVERSER**

In Photo Engraving and Deep Etch Offset Plate Making, Photostat, and similar processes, reversed images are required.

When Dry Plate Films are used, they are printed on metal through the back of the film which is fatal to perfect results.

Since 1940, images are being reversed in the Camera by the use of Series A or Series B Straight Line Image Reversers, producing images up to

70 inches in size.

Now, images can also be reversed by the use of the new Series C and Series D Image Reversing Lenses.

Each of the four devices meet various requirements.

The Image Reversing Lens is a new contribution to Graphic Arts Service for the Post-War period by Wm. C. Huebner.

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SERIES A AND B
PRECISION IMAGES
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DEEP-ETCH DEVELOPING INK
ALBUMEN DEVELOPING INK
BLACK OPAQUE (BEECHEM'S)
DEEP-ETCH LACQUER

PLASAVAR—for bringing back weak images and often salvaging plates which are considered "blind."

IMHOLD—a slow drying lacquer which increases plate life.

PRESERVED GUM SOLUTION — non-souring and ready-to-use.

WETTING AGENT—used in etches, developers, gum solutions and in the fountain to "wet" plate with less water.

DAMPENER WASH—a neutral cleaning agent for dampeners.

HANCOLITE—for removing gum streaks and dried ink on plates and glaze from blankets and rollers.

BLANKET WASH—for hardening tacky blankets to aid in running enamel and linty stocks.

O-33 and 33 INK CONDITIONERS—marvelous, non-greasing reducers for Offset and Letterpress inks.

FOUNTAIN SOLUTION—a proven and tested fountain concentrate.

SUPRA FOUNTAIN SOLUTION—an excellent working solution containing no bichromate or chromic acid.

PLATE ETCH — contains no bichromate or chromic acid so is absolutely safe to use as an etch and for gumming-up plate.

BLANKLO — for removing indentations in blankets.

HANCOHOLD—a popular lacquer used over gum giving plate longer life.

WATER-REPELLENT HAND CREAM—aids in the removal of ink from workers' hands and helps prevent dermatitis.

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DEEP ETCH SOLUTIONS

SURFACE COATING SOLUTION—an inexpensive ready-mixed plate coating to replace egg albumen.

SPRAY SOLUTION—a non-clogging and non-souring ready mixed solution adaptable to any gun.

BINDING AND DRYING MEDIUM—a remarkable product which when added to the ink, causes it to set and dry faster, aiding in work and turn jobs.

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Manufacturer of Fine Letterpress and Offset
Inks and Supplies

GPO PROBLEMS

(Continued from Page 41)

from all of perhaps 96 consignees. Payment for the job may be held up for months while the lithographer's harassed shipping department tries to cut through miles of army red tape and get delivery receipts returned from half a dozen unresponsive army posts.

This situation has been alleviated somewhat however through the policy of the GPO to allow the Army Navy Consolidated Service, which is a railroad service from key production points to army and navy depots, to act as receiver for deliveries. In this way completed jobs may be delivered to this service for transportation to the ultimate destination, and the GPO will pay the lithographer on presentation of delivery receipts thus obtained.

Cases of impractical job sizes and incomplete or inaccurate specifications have also been reported to us. On the question of job sizes, we have been told that the GPO's one sheet poster, for example, is just too large to be handled efficiently on a 41 x 54 press. A slight change in acceptable size would readily tap a much larger number of potential productive presses. Present indications are that this is being corrected by reducing the size of the posters so that they can be handled on a 41 x 54" press, but nothing definite has been announced by the GPO.

On the subject of specifications, there are the usual comments that some of the GPO's specifications are incomplete, confusing, or perhaps written in letterpress rather than lithographers' language.

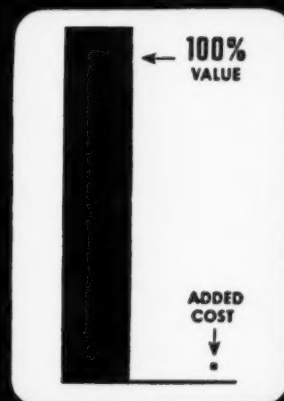
The lithographers we have talked to seem much more interested, incidentally, in finding a way to remove these potential causes of delay, rather than to fix the blame for past delays. They seem to recognize that the important question is not "Who is to blame?" but rather "How can we get more of this war work done faster?" They tell us, too, that the industry is doing a tremendous volume of war work for agencies other

than the GPO. Production of lithographed maps for the Army Map Service, work for Wright Field, for the Navy Hydrographic Office, for the Bureau of Ships, and other government agencies has been turned out in really amazing volume.

We are told, incidentally, that these agencies have been very clever buyers in a sellers' market. Their public relations policies have been good, they have made good use of complimentary letters and "gold braid" to impress the employees of the lithographic firms doing their work with the military importance of the jobs they are doing. And, red tape or no, they have found a way to keep a dependable and more or less steady volume of work flowing to various plants so that it can be handled on an efficient basis and without destroying completely the ability of the shop to handle some small percentage of the non-war-connected jobs on which it will have to depend for a livelihood once the war is over.

Perhaps these other offices have, in the present market at least, been better buyers than the GPO, and it might pay the GPO to study their purchasing policies. In any case whatever has interfered with the ability of the lithographic industry to do an even better job for the GPO in the past is, we feel, a cause of sincere regret to the vast majority of firms in the lithographic industry. There may be some cases of shops that are shirking their war time responsibility to give first preference to government work, profitable or not, but we feel certain that these are distinctly in the minority. The job that the lithographic industry has done in war production for other agencies should be sufficient indication of its good intentions. And we feel that any past inability of the GPO to get bidders on lithographic jobs, a situation incidentally which the GPO says is much improved today, can be almost entirely eliminated with a little better mutual understanding between the GPO and the lithographer as to the difficult operating problems which each of them faces.★★

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Voice Heads Red Cross Drive

Sidney P. Voice, chairman of the board, Consolidated Lithographing Corp., Brooklyn, N. Y., has been named chairman of the Brooklyn graphic arts and newspaper division of the Red Cross War Fund Campaign which opens March 1. Ralph D. Cole, president of Consolidated, who was chairman of the drive last year, will also be active this year.

Hoe Gets Fifth Award

H. M. Tillinghast, president of R. Hoe & Co., New York, announced February 6 that the company had been awarded its fifth Army-Navy Award for outstanding services in the production of war equipment. The Hoe company received its first Army-Navy Award in August, 1942, its second in May 1943, its third in November 1943 and its fourth in June 1944.

THROUGH THE GLASS

(Continued from Page 43)

Wm. Bentley, general manager of Neeley Printing Co., Chicago, which recently added offset equipment and service to its facilities, suffered fractures of the shoulder and a rib, in a fall on an icy sidewalk last month.

ml

Recently we reported the induction of 21 new members into the Printers' Supply Salesmen's Guild of New York. Guild officers give credit for this successful membership drive to hard working members under the leadership of Elmer Benny, Ideal Roller, and Ted Broadston, Broadston Litho Supply.

ml

Pvt. Joseph J. Skach, former promotion manager for D. F. Keller & Co., Chicago, and an active leader in affairs of the midwestern section of the Nat. Association of Photo Lithographers, has been transferred to an overseas assignment, according to word received by Chicago associates. With him is his brother, Pvt. George Skach, former superintendent of the H. J. Schultz Litho Co. Both are serving in a litho unit of the 655th Engineering Topographic Battalion. Before leaving this country Joe Skach was heard on an "Information Please" radio broadcast from New York.★★

WASHINGTON

(Continued from Page 45)

dividual protests against this "freezing" method, but without an overall industry picture of exactly what effect this order has had upon the industry, was not willing to consider revision of the order. Upon representations by associations as well as several larger lithography and letterpress firms that an inequity was being worked upon them, the Administrator agreed that he would endeavor to secure sufficient statements from the industry as a whole to show whether such a thorough revision was warranted or necessary.

Rate Ranges May Be Abolished

A number of lithographic plants, particularly open shops, are today operating under rate ranges of pay within their shops. A rate range is an established minimum and maximum that a particular job will pay, as from \$.80 to \$1.00 per hour. A single rate, as opposed to a range, is the establishment of only one rate that is paid for a particular job and is an inflexible method of compensation under today's WLB regulations and the necessity for the filing of Form 10 when increases are desired.

In the past it has been the practice of the WLB to approve applications for the establishment of such rate ranges, but there has, for a considerable period of time, existed a controversy within the board as to whether such rate ranges should be permitted. In an action that has served to highlight this difference of opinion of Regional Administrators, the Regional Board at San Francisco has now announced that it considers rate ranges unstabilizing, and except in special circumstances, it will not give approval to the further establishment of such ranges unless one of the following criteria are true:

- (1) A rate range was already established before the passage of the Wage Stabilization Act.
- (2) Rate ranges—rather than single rates—are typical in the industry involved.

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- (3) Rate ranges—rather than single rates—are typical for the particular classifications involved, although the industry as a whole may follow a single rate pattern.

A drastic feature of the above ruling and criteria, and the employer representatives on the board took sharp issue with this ruling, is that newly established plants cannot possibly qualify under this ruling and these standards, imposed upon such a new plant, are more stringent than are imposed either by other regional boards or the War Labor Board's General Order No. 31 (Tests Governing Rate Range Requests).

The first reaction of the lithographic industry was that voiced by the personnel director of a large western plant who not only violently objected to the ruling, but stated that its effect, if this ruling is followed by the other regions, would be to upset what was at its best an unsettled and troubled labor market within the industry. With current

manpower shortages, the refusal of a Regional Director to permit a plant to establish a rate range, as such was already used in a nearby competitive plant, would be to preclude the second plant from retaining its help from the raids of a higher paying or rate range competitor.

Form Equipment Committee

To help meet today's problems as well as those of reconversion and the price problems resumption of production will bring with it, OPA, at the request of printing machinery and equipment manufacturers, has appointed an Industry Advisory Committee for this industry. The first meeting of this group was held in Washington on January 18th.

At the present time prices for this industry are limited to those in effect on October 1, 1941, and it is generally recognized that increased labor and material costs would seriously handicap the resumption of the manufacture of such machinery and equipment if prices are limited as of that date.

R. V. Mitchell, chairman of Harris-Seybold-Potter Co., has been elected chairman of the committee, and its members are, Philip P. Merrill, vice president and general manager, Ludlow Typograph Co.; George F. Morrison, president, Milwaukee Saw Trimmer Corp.; William Recht, vice president, Rutherford Machinery Co. Div., General Printing Ink Corp.; Edward G. Williams, executive vice president, American Type Founders; D. W. Frackelton, president, Chandler & Price Co.; C. A. Thomas, president, Wesel Mfg. Co.; J. E. Eddy, first vice president, Miehle Printing Press & Mfg. Co.; David J. Scott, president, Walter Scott & Co.; W. O. Hickok, president, The W. O. Hickok Mfg. Co.; Harry G. Willnus, vice president, Intertype Corporation; Oscar G. Roesen, president, Wood Newspaper Machinery Corp.; G. A. Heintzmann, Dexter Folder Co.; Henry G. Nygren, president, Nygren-Dahley Co.; and Harold T. Simpson, president, The Printing Machinery Co.★★

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OPTICAL DENSITY

(Continued from Page 33)

lationships and it can then standardize its operations to produce the best results.

Making density readings should not prove burdensome. It is unnecessary to record the densities of *all* tones. Usually, readings made on the extreme highlights and shadows will prove sufficient.

A densitometer can be used in color work by employing appropriate filters. Density control has brought the elimination of hand retouching in color reproduction much closer to realization.

The application of density measurements to the control of lithographic processes is still in its infancy. Such measurements can attain their *fullest* value only when far more data than are now available have been accumulated and published. Some of the studies necessary to accumulate

these data must be made in the research laboratory, but others can best be made in the shop. Working together, research workers and production men should be able eventually to assemble an amount of tone reproduction information that will go far toward putting lithography on an exact basis. Meanwhile, with a densitometer each practical man can study his work and in large measure convert his present practice into a precise technique.★★

SOUTH SEA ISLAND

(Continued from Page 34)

far from the battle front and, although there have been several survivors of sinkings in action among them, most are not by any means blue-water sailors.

With existing facilities, work can be done by a variety of methods—letterpress, offset, photostat, ozalid and mimeograph. Equipment in the letterpress section includes a

Model 14 linotype—the only such machine between New Zealand and Hawaii—, a good selection of foundry type, with all essential accessories, and a small, old hand-fed job press.

Some of the lithographic equipment is shown in the accompanying illustrations. Most of the production is by lithography, the letterpress equipment being used mostly in the preparation of copy.

Countless challenges to ingenuity have been encountered in the obstacles to efficient operation posed by the plant's remoteness from supply sources, but these challenges have been met. Under officers whose headache it was to plan, estimate, requisition, beg and borrow to equip and maintain a complete reproduction plant where none had been before, and to meet demands the extent of which no one could tell, the printers, lithographers, and machinists of "Comsopac Paru" have built a modern, smooth-running shop six thousand miles from home.★★



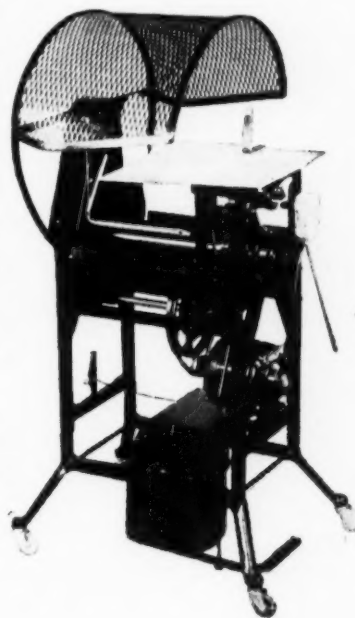
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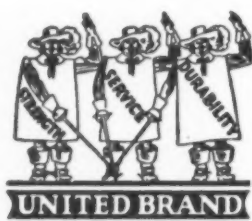
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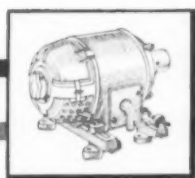
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TECHNICAL BRIEFS

From Current Literature in the Graphic Arts

These abstracts of important current articles, patents and books are compiled by the Research Department of the Lithographic Technical Foundation, Inc. These abstracts represent statements made by the authors of articles abstracted, and do not express the opinions of the abstractors or of the Research Department. Mimeographed lists have been prepared of (1) Periodicals Abstracted by the Department of Lithographic Research, and (2) Books of Interest to Lithographers. Either list may be obtained for six cents, or both for ten cents in coin or U. S. stamps. Address the Department of Lithographic Research, University of Cincinnati, Cincinnati 21, Ohio.

*HOW TO OBTAIN COPIES

Where titles are marked with an asterisk, the original articles can be furnished by the Foundation (address above) as photographic copies at twenty cents per page, plus six cents postage for each four pages or less. Copies of United States patents can be obtained by sending ten cents per copy to the Commissioner of Patents, Washington, D. C.

Photography and Color Correction

***Announce Standards for Graphic Arts Film, Plates.** Anonymous. "Modern Lithography," 12, No. 12, December, 1944, p. 37 (1 page). The American Standards Association has set up size tolerance tables for dry plates and cut film. Tables are given together with explanatory comments.

***Making Negatives or Positives for Dot-Etching.** From Shop Manual No. 2, "Dot Etching," published by the Lithographic Technical Foundation. "Modern Lithography," 12, No. 11, November, 1944, pp. 32, 65, 67 (3 pages). The production of good transparencies for dot-etching is described in detail, including a discussion of original vs. contact positives.

***Preparation of Copy and Procedure for Offset Platemaking.** Ernest E. Jones. "Share Your Knowledge Review," 26, No. 4, pp. 18-19 (2 pages). The steps prior to the actual production of lithographic printing plates are described starting with the various kinds of copy, methods of making layouts, etc.

Production of Light Sensitive Photographic Material. Walter Kuhne (vested in Alien Property Custodian). "U. S. Patent" No. 2,365,416 (December 19, 1944). A light-sensitive photographic material in the form of a layer of a film-forming linear superpolyamide which is insoluble in water, shrink-resistant and capable of being charged with a substance sensitive to light from an aqueous solution, said layer containing in fine division in only the surface portion thereof a substance which renders the layer sensitive to light.

***Constant Illumination Densitometer.** Eugene W. Geniesse. "American Photography," 39, No. 1, January, 1945, pp. 14-16 (3 pages). Directions for the construction and use of an inexpensive transmission densitometer are given. The design is based on the inverse-square law and there is a comparison field of constant brightness which may be adjusted to meet the most advantageous level.

***Densitometry.** Joseph S. Friedman. "American Photography," 39, No. 1, January, 1945, pp. 42, 44, 46, 48 (4 pages). Mr. Friedman confines the term "sensitometry" to the determination of sensitivities, and uses "densitometry" to denote the measurement of densities. This article is a very comprehensive treatment of transmittance, opacity and density, with the mathematical properties of each concept.

Stabilized Concentrated Photographic Developing Compositions. George A. Dawson (to E. I. duPont de Nemours & Co.). "U. S. Patent" No. 2,366,496 (January 2, 1945). A concentrated, aqueous, photographic developer containing from 425 to 565 grams of active ingredients comprising a developing agent, an alkali metal carbonate and a water-soluble sulfite in each liter of solution stabilized by the presence of from 30 to 60 grams of an alkali metal hydroxide in each liter of solution, wherein water is the only solvent.

Planographic Printing Surfaces and Plate Preparation

***Air Conditioning for the Platemaking Room.** Norman A. Mack. "Modern Lithography," 12, No. 12, December, 1944, p. 28 (1 page). A suggested layout for an air conditioned platemaking

room is given, with various descriptive remarks.

Equipment and Materials

***Progress in Offset Lithography.** A. C. Austin. "National Lithographer," 51, No. 12, December, 1944, p. 24 (1 page). This is a brief article which reviews (1) the usefulness of the Kodak half-tone contact screen, (2) the transmission by wire or wireless of color photographs and their subsequent reproduction, and (3) a new synthetic rubber of unusual thermal tolerance which may be suitable for offset blankets.

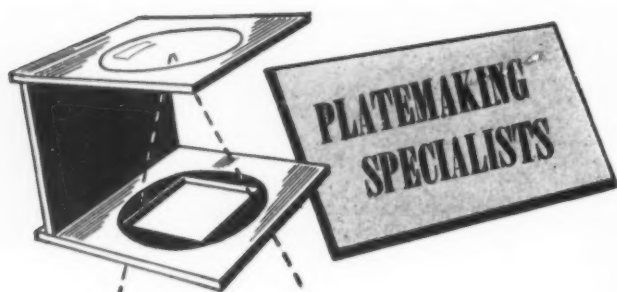
***Wartime Developments of Offset.** R. Ernie Beadie. "Inland Printer," 114, No. 3, November, 1944) pp. 61-4 (4 pages). The new equipment announced since the war is reviewed. Included are the 300-line screen now being used by the Armed Forces, Beattie Process Camera, new lights for the copyboard, the DH-1 Mercury Lamp, image reverser, Iriscope, a new proof press, new alloy metal plate and the "Long Pre-set Line-Up Machine" most recently announced.

Paper and Ink

***Heat Set Litho Inks.** Anonymous. "Modern Lithography," 12, December, 1944, pp. 24, 25, 73, 75 (4 pages); "American Ink Maker," 22, No. 12, pp. 21-24 (4 pages). This is a discussion of the application of heat-set inks of the volatile solvent, resin, pigment type to lithography, with special emphasis on increased press speeds.

***Drying and Emulsification.** Oscar Diehl. "Lithographers' Journal" 29, No. 9, December, 1944, p. 487 (1 page). Ink drying problems are discussed. Inks should always be mixed to dry overnight. Judging the drier is often difficult because of differences in pigments, paper, humidity and plate grain. The author advises the use of as little drier as possible, and the keeping of records. New inks should be tapped out on the stock to be used. Reference to the Foundation's booklet "The Drying of Lithographic Inks" is recommended.

***Surface Activity and Its Application to Paper.** John J. Miskel. "Technical Association Papers" 27, 1944, pp. 387-392 (6 pages). The processing of paper is considered to be primarily a water-borne operation in which surface activity plays an important role. The present and expanding use of surface-active chemicals in the modification of the characteristics of various interfaces as they occur in paper fabrication is discussed as a function of the chemistry, properties, limitations and advantages of representative members of the following classes of commercially available products: Anionic Surface-Active Agents, Cationic Surface-Active Agents, Amphoteric Surface-Active Agents, and Nonionic Surface-Active Agents. (Continued on Page 85)



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22 x 34" HARRIS El Offset Press, or reasonable facsimile. Supply complete information. Address Box No. 160, c/o MODERN LITHOGRAPHY.

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Bartlett, Buffalo Artist, Dies

Lucius E. Bartlett, 84, a lithographer who achieved recognition in his field of art, died recently in Buffalo, N. Y. Although in poor health for some time with a heart ailment, he continued active in his office, 1233 Main St. until fatally stricken. He was an artist for the Niagara Lithograph Company of Buffalo before he went into business for himself. He was a prominent clubman and a director of the Albright Art Gallery for many years.

Engravers Launch Research

A program of research in photo-engraving is being launched by the newly organized Photo-Engravers Research, Inc., through the Batelle Memorial Institute, Columbus, Ohio, it has been announced. The organization was formed by member firms of the Southeastern Photo-Engravers Association, and a number of New York firms added their membership. Supporting firms pay \$350 per year for three-year terms.

Show Student's Offset Work

A map of Chicago, lithographed in three colors was a feature of a display of work done by juvenile members of the offset printing class conducted at Washburne Trade School in that city. Shown at the Chicago Public Library, the exhibit included samples of folders, blotters, labels, booklets, school programs and graduation certificates, all printed by offset at the institution, which is a unit of the Chicago public school system.

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BLANKETS and SUPPLIES

From

BROADSTON LITHO SUPPLY CORP.

55 VANDAM STREET

WALKER 5-6195

NEW YORK, 13, N. Y.

LITHO
PLATES

ZINC and ALUMINUM PLATES

UNGRAINED—GRAINED—REGRAINED

grained correctly to your specifications
... for your special requirements.
We are manufacturers of METAL-
SHEETS for ROTAPRINT Machines,
also square edge plates for
Multilith Presses.

THE PHOTO LITHO PLATE GRAINING COMPANY

1207-15 S. Highland Ave.

BALTIMORE, MD.

OFFSET PLATES TO THE TRADE

BAKER REPRODUCTION COMPANY

530 South Dearborn Street

CHICAGO 5, ILLINOIS

ALBUMEN DEEP-ETCH

COMPOSING MACHINE

All Sizes—

HARRIS-WEBENDORFER-MULTILITH

Quality . . . Satisfaction Guaranteed

TECH BRIEFS

(Continued from Page 81)

Active Agents, and Non-Ionic Surface Active Agents.

General

***Getting Brighter Colors on the Offset Press.** Charles F. Geese. "National Lithographer," 51, No. 12, December, 1944, p. 22 (1 page). The author contends that offset color work can compare favorably to letterpress colors if the selection of ink and ink-water balance are very carefully made and regulated. Some other conditions are mentioned.

***Common Offset Problems and How to Solve Them.** Anonymous. "Inland Printer," 114, No. 3, December, 1944, pp. 62, 63 (2 pages). The following problems are discussed and remedies given: Disappearance of design, ink bleeds, ink washes (emulsifies) improper ink consistency, dampening function of water fountain solutions, causes of drying troubles, press plate becomes discolored and "slick," rubbing, powdering or chalking, filling in, makeready of inks, register troubles and their causes, and the rubber blanket.

***Back to Fundamentals.** Anonymous. "National Lithographer," 51, No. 12 December, 1944, pp. 26, 74 (2 pages). "For the Cameraman"—It is important that the apprentice cameraman should know the different kinds of emulsions, developers and methods of processing negatives. He should know when and why each is used. "For the Platemaker"—Four reasons for ink not adhering to the albumin image are given. Also, a method of finishing a plate when peeling trouble occurs is described. "For the Pressman"—Apprentice pressmen are admonished to understand the reasons for what they do, rather than to be content in knowing only the various operations in press work.

***Adhesive Raw Materials.** Elmer L. Anderson. "Share Your Knowledge Review," 26, No. 4, December, 1944, pp. 7, 8 (2 pages). The histories of adhesive raw materials are given.

***Lithography in the Pacific War.** H. H. Slawson. "Modern Lithography," 12, No. 12, December, 1944, pp. 30-32 (3 pages). For the production of maps, charts, bulletins, directives, mechanical drawings (for Construction Battalions) and camp newspapers, the Navy Department is using semi-mobile lithographic units which are complete in every detail and are arranged in an astonishingly compact manner. Great reductions in weight of equipment have been made through reductions in size and by the substitutes of light weight metals for steel wherever possible.★★

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(The Advertisers' Index has been carefully checked but no responsibility can be assumed for any omission.)



"Yo is gonna hafta start sellin' soon agin, Cuthbert,
so yo might as well git back to yo best sellin' weight!"

... in shape?

IS your sales department starting to get in shape for keener competition to come? Are you laying your plans now and getting ready? One of the best aids in preparing the way for your sales staff when the time comes again to go out hard after new business is regular advertising in advance, before the actual selling starts. Advance advertising helps to soften up tough selling jobs.

If you would get in shape to do a better sales job in the field of Lithography in the post-war period, we suggest regular advertising *now* in

MODERN LITHOGRAPHY

254 WEST 31st STREET

NEW YORK 1

Member, Audit Bureau of Circulations

TALE ENDS

THERE'S quite a bit of talk lately in the trade in Washington on the advantages and desirability of organizing a litho club there. Many from Washington now attend the Baltimore club meetings, some 40 miles away, but many there feel that there should be a litho club in the nation's capital. Some of the interested lithographers are in government owned plants. The organization will probably not materialize until some ink men or other supply salesmen exercise their initiative. And supply salesmen don't have too much time on their hands nowadays.

★

FLASH

Thieves broke into the Rossotti Lithograph Co. plant, North Bergen, N. J. during January and ignored money, jewels, bonds, paper records, phone numbers of paper salesmen, and everything else of value, and, instead, made off with four cases of Scotch whiskey. Detectives were called in and reported that the thieves gained entrance through a cellar window and lifted the cases out the same way and carted them off. Value of the whiskey was set at \$400.

★

Could Al Rossotti have planted that story in order to have some excuse for not offering the missing commodity to paper salesmen?

★

Sun dials and the headline "Now is the Time" are very popular with advertisers in the graphic arts magazines. First in a series of coincidences was the advertisement of R. Hoe & Co. last March in ML, when a photograph of a sundial was used. In the advertisement of Graphic Arts Corp. appearing in December and January, was a similar sun dial, with the heading "Now is the Time." The identical headline showed up on the Fuchs & Lang inserts in the January issues of litho publications. The advertisement of B. C. Cottrell & Sons, appearing in letterpress publications in January, also featured a sundial with the headline "It's Time Now."★★

MODERN LITHOGRAPHY

Don't forget...

"While the end product of postwar planning is employment, there are by-products that augur well for the future of American enterprise. Chief among them are business analysis and cooperation.

Consider first the science of analyzing. There are untold hundreds of businessmen who, for the first time in their careers, are applying principles long used by the more successful large firms.

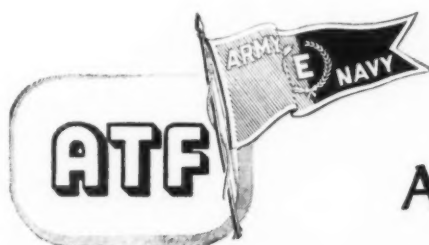
In analyzing how they can help provide jobs in their community, these businessmen are getting their first taste in charting future activities on a sound course. They are anticipating growth that will provide jobs—not hopes or guesswork—on the knowledge of such basic factors as population and market trends, consumer wants and buying power!

Of equal importance is the postwar planning by-product—cooperation. Businessmen have always exhibited a wholesome spirit of community action when the cause has been that of patriotism, human needs, or social betterment. Cooperation along business lines, however, has been far less frequent.

But war has forced a realization of the interdependency of all business. It has taken extreme cooperation to maintain a winning home front. Business is now realizing that it will take an even greater spirit of helpfulness to hurdle the next emergency—the transition period.

Not only should such concerted efforts go far in solving the reconversion problems but they should make for a more stable business economy in the peace to come."

Quoted from *Domestic Commerce*,
a publication of the Department of Commerce

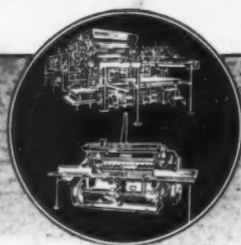


If you would like to have a copy of ATF's Plan Now for Tomorrow's Printing, ask the man who represents ATF, or write to

AMERICAN TYPE FOUNDERS

200 Elmora Avenue, Elizabeth B, New Jersey

POSTWAR PRESSES AND CUTTERS



THE immediate prewar products of Harris-Seybold were the best on the market. Years were required for their development. When the war started, a redesigning program had been only recently completed. Working under extraordinary conditions, Harris-Seybold equipment has delivered outstanding wartime service. It had to be *right* to do its job.

As always, before new Harris-Seybold equipment is released, it will be tested and proven to protect your investment and maintain our standards. We will continue to build into our postwar machinery the pioneering experience of Harris-Seybold and Potter—the “know how”. There is no substitute for leadership based on cumulative experience.

*Taking the Industry
into our Confidence*

HARRIS • SEYBOLD • POTTER COMPANY

HARRIS DIVISION
CLEVELAND 5, OHIO

Manufacturers of
OFFSET LITHOGRAPHIC • LETTERPRESS AND
GRAVURE PRINTING MACHINERY



SEYBOLD DIVISION
DAYTON 71, OHIO

Manufacturers of
PAPER CUTTERS AND TRIMMERS • KNIFE GRINDERS
DIE PRESSES • WRIGHT DRILLS • MORRISON STITCHERS